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The Musical Times

AND SINGING-CLASS CIRCULAR.

MAY 1, 1918.

CLAUDE ACHILLE DEBUSSY,

BORN AUGUST 22, 1862,

DIED MARCH 26, 1918.

The death of this distinguished composer has occasioned widespread and profound regret. He made his own world and language, and whatever niche posterity may assign to him at least it must be a tribute to his independence and originality. In our issue for February, 1908, we gave a sketch of his career from the pen of M. D. Calvocoressi, accompanied with a portrait of the composer, reproduced from the oil-painting by Jacques Blanche. We now recapitulate briefly the leading incidents of his career.

Claude Achille Debussy was born at St. Germain-en-Laye, near Paris, on August 22, 1862. At the Paris Conservatoire he studied the pianoforte under Marmontel, harmony with Lavignac, counterpoint and composition with Massenet and Guiraud.

In 1884 he was awarded the 'Prix de Rome' for his cantata 'L'Enfant Prodigue.' Amongst the works he sent from Rome to the Paris Institut was the setting for soprano solo and female chorus of the French translation of Rossetti's 'Blessed Damozel,' but he refused to consent to the customary performance, which would have been given, because the Institut had previously declined to allow his symphonic suite 'Printemps' to be performed on the ground that the music was 'erratic and infected with modernism.' In 1893 the first performance of his now well-known Quartet in G minor (Op. 10) was given in Paris by the Ysaye Quartet. The celebrated orchestral Prelude 'L'Après-midi d'un Faune' was first performed at a concert given in Paris by the Société Nationale on December 23, 1894. The opera 'Pelléas et Mélisande' was produced at the Paris Opéra-Comique on April 30, 1902. It was first performed in this country on May 21, 1909, at Covent Garden. Debussy visited London in 1908, and conducted the 'Prelude' and 'La Mer' on February 1, the Queen's Hall Symphony Orchestra being the performers. He came again to London on February 27, 1909, when the orchestral 'Nocturnes' and the 'Prelude' were performed by the same orchestra under his direction.

We are glad to give an instalment of a critical estimate of Debussy's music contributed by Ernest Newman, and a more personal tribute to the composer's memory by his friend Jean-Aubry. As very few copies of the portrait given in 1908 are available, we provide with our present issue another portrait reproduced from a photograph taken by Otto, of Paris.

THE DEVELOPMENT OF DEBUSSY.

BY ERNEST NEWMAN.

I.

Few people, I imagine, who are not blinded by partisanship will deny that the Debussy of the last years has been a great disappointment. From one of the most original composers in Europe he degenerated into one of the least original. One charm of his earlier work was its incalculability; the great defect of his later work was that it rarely held a surprise for us. The man who set out with the resolve to be beholden to nobody became the slave of his own mannerisms. The apostle of a new naturalness in music settled down into the dandy and the poseur, and a rather faded dandy at that, trying to impress his older contemporaries with the costumes and the tricks of manner of a musical generation that we had almost forgotten. The circle of his intellectual and emotional interests, never a very wide one, became more and more restricted in his middle-age. With all sympathy and with all respect, we can only say that the works of his last few years showed many signs of something like collapse: I can recall no case in musical history in which a composer of unquestionable genius has so grievously failed to grow with the years, to distil from them a new beauty, a new wisdom, a new humanity. Even in the matter of style there was a lamentable restriction of resource, instead of the expansion we are familiar with in the later styles of the men of genius.

One touches with regret upon this aspect of his work in the hour of his death, for one does not yet know to what extent the comparative failure of the last few years may have been due to bodily suffering. I have always held that a probable explanation of the commonplace with which Strauss's later music is so plentifully strewn is the simple one that for years Strauss has been physically and mentally overworked: the remarkable brain can still function with something like its old energy, but the energy is largely mechanical. The indefinable something that makes the difference between energetic talent and infallible genius, if it has not quite disappeared, now makes its appearance at relatively rare moments. Physical exhaustion will often give this lack-lustre quality to the work of an artist: the tree produces what seems to be, so far as size and texture are concerned, the same fruit as of old; but the fruit has neither its old bloom nor its old sweetness or subtlety of flavour. Mr. George Moore hit off all differences of this kind in an immortal phrase when he described Siegfried Wagner's head as 'a deserted shrine.' One seems to be looking at the real Wagner, and yet the thing that made the real Wagner is not there. The altar stands, but the god no longer visits it. It is possible that something of the same sort may have happened in Debussy's case; his gradual settling into a small rut may have been in part due to a mere failure of physical energy as a result of his long illness. But no one can survey his work as a whole without suspecting that the withdrawal of his mind in upon itself, the obstinate exploitation of ideas and effects that had long since served their turn and outstayed their welcome, were in large part deliberate. He was not only, like every man of genius, something apart and distinct from the crowd. He consciously specialised in aloofness. In two or three little ways, apart from his music, we detect the fastidious aristocrat—I will not say Pharisee—anxious to show that he is not as other men are. The rule has always been to put the title of a work at the head of it. He, Debussy, not being as other men are, will put the title at the end, as in the two books of Preludes. The rule has always

been to show a change of time in the course of a piece by placing the new time-signature at the front of the bar; so he, Debussy, will show his originality by placing it over the bar. He has been told, and believes it, that he is especially French; so he has to emphasise publicly not only his Debussyism but his Gallicism. Thus we get the charming little affectation of the title-pages of what he intended to be a series of six sonatas,—the make-believe engraving in place of printing, the imitation of the type of the old French title-pages, and the pseudo-archaic wording. (See the photographic reproduction on back of separate portrait.)

Isolated little affectations of this sort would mean next to nothing in the case of another composer. But in Debussy they are obviously part of the same self-centred mentality that we find in his music; they throw a small but at the same time significant light on certain obstinate affectations in the music,—affectations of Debussyism, affectations of Gallicism. They are a very tiny key to his mind, but they certainly help us to unlock one or two of the smaller doors of it. We who had not the honour of being of his personal circle cannot as yet see all the interactions of the man and the musician; and candour compels us to say that in this point French criticism has so far failed us. Modern French criticism, for all its acuteness, has two striking defects. It runs too much either to the personal sentimentality of friendship, or to national sentimentality. It is too propagandist to be thoroughly critical. Some day no doubt we shall know Debussy, through his correspondence and the reminiscences of his friends, as intimately as we know Beethoven or Wagner. It will then be possible to discover precisely how much of conscious self-centredness, of personal and national vanity, went to the making of the singularly restricted artistic personality he showed us all his life, indeed, but especially in his later years.

II.

It would be hardly too much to say that Debussy spent a third of his life in the discovery of himself, a third in the free and happy realisation of himself, and the final third in the partial, painful loss of himself. We are so accustomed to think of him in terms of some half-dozen great works, and as a composer of the very latest day, that it is with a little shock that we realise that 'L'Après-midi d'un Faune' was written as long ago as 1894; that is to say, he had produced his most perfect orchestral work—or, if we admit the 'Fêtes' of the 'Trois Nocturnes' to share that title with 'L'Après-midi d'un Faune'—an orchestral work of a quality that he never afterwards surpassed, in the same year that Strauss began his great orchestral career with 'Till Eulenspiegel.' Juxtaposing the two records in this way, we see how limited was Debussy's growth after he had once found himself. Born in 1862, he begins his real work with the cantata 'L'Enfant Prodigue' (1884). In 1886-87* came 'Le Printemps,' in 1887 'La Damselle Elue,' in 1888 the 'Deux Arabesques' and the 'Ariettes Oubliées,' in 1890 the 'Valse Romantique' and the 'Suite Bergamasque,' the five Baudelaire songs and some other small works, and in 1892 the first collection of 'Fêtes Galantes.' In 1892 he began work upon 'Pelléas et Mélisande,' the composition of which occupied him until 1902. Within that period and a couple of added years came the other great works of his artistic prime—the Quartet (1893), 'L'Après-midi d'un Faune' (1894), the 'Trois Nocturnes' (1899), 'Pour le Piano' (1890), the 'Estampes' (1903), the

'Masques' (1904), 'L'Isle Joyeuse,' the first book of the pianoforte 'Images' (1904-5), and 'La Mer' (1903-5). The third period is one of mixed achievement; it includes the second set of 'Images' (1907), 'Children's Corner' (1908), the 'Images' for orchestra that include the 'Iberia' (1909), the first book of 'Preludes' (1910), 'Le Martyre de Saint-Sébastien' (1911), the second book of 'Preludes' (1913), the 'Jeux' (1913), 'La Boîte à Joujoux' (1913), the 'Berceuse héroïque' (1914), the 'Douze Études' (1915), the Violoncello Sonata (1915), the Sonata for flute, viola, and harp (1916), and the Violin Sonata (1917).

It is not too fanciful, perhaps, to see in his very earliest work a foreshadowing of that dubiety of style that was to hamper him all his life. In 'L'Enfant Prodigue' there are suggestions of three styles. The bulk of the cantata is in the current French idiom of its day. Lia's aria represents the youthful genius' improvement upon this; and the attempts at Orientalism in the prelude and elsewhere are probably reminiscences of the gipsy and other music that Debussy had heard in Russia a few years earlier; they are an exotic that he has not been able to assimilate with his style in general. In 'La Damselle Elue' of three years later we see him submitting to the first of those external influences that were to play so large a part in shaping him. In England, Pre-Raphaelism, owing in part to the feebleness of our music at that time, had come and gone without leaving any trace on it. In France, where the relationship between literary culture and musical culture has for some time been much closer than it has ever been in England, the Pre-Raphaelite ideals filtered through from the men of letters to Debussy. Rossetti's poem evokes new moods in the musician, and to some extent a new style, but still without taking such complete possession of him as to endow him with a consistent style. Parts of the score, such as the 12-8 melody in the prelude immediately before the voices begin, throw back to 'L'Enfant Prodigue.' There is a good deal of Wagner, especially of 'Tristan,' in the idiom. But the work as a whole is distinctive, and the first in which we get a hint of the Debussy we were to know later—the lover of vague outlines, of half-lights, of mysterious consonances and dissonances of colour, the apostle of languor, the exclusivist in thought and in style. Twice there occurs in the harmony a chordal sequence in which he seems to be on the verge of the discovery of his famous 'whole-tone' system; but he is as yet unconscious of its possibilities.

The work of the next three or four years shows Debussy developing freely and naturally. The independence of his thinking is unmistakable; but as yet it does not run to wilfulness. The style of the 'Arabesques' and the more successful of the 'Ariettes oubliées' is perfect. There is no violent break with the past, but simply the quickening of certain delightful French qualities by the infusion of a new personality. It looks as if a new and charming miniaturist is appearing, who will do, both in the pianoforte piece and in the song, something that has never been done before. The music is at once *imprévue* and logical. Even in the songs there is at yet on the whole no sign of the theorist dragging the practitioner at his chariot wheels, though he is obviously not quite at home in such an idiom as that of 'Spleen,' where the music is *voulue* rather than *sentie*. Out of the languours and gentlenesses of his own soul and of a certain type of French poetry he makes some charming little pictures, in a style that grows naturally out of the poetic moods and is fully equal to expressing them. It is noticeable that in his gay and quicker music—the song 'Chevaux de bois,' for example—he

* These dates refer to composition, not performance, and in some cases, of course, can be only approximative.

has to adopt a much simpler harmonic idiom than in the slower and more reflective songs; to the end of his days he never quite succeeded in bringing the more emotional side of him and the childlike, heart-free side into the same focus of style. All this time the harmony is original without singularity, unprecise without weakness. Here and there the whole-tone chord (not the scale) seems to poke its hand out at us, but not obtrusively, only for a moment, and apparently unperceived by the composer. The 'Valse romantique' has to this day a touch of strangeness about it, but there is nothing wilful or angular in the strangeness. The harmony, melody, and rhythm are perfectly mated, which is more than can be said of them in some of the later works. The peculiar colour of the harmony comes largely from the lavish use of chords of the seventh and ninth, but these are not as yet an obsession with the composer; and always the common-chord arpeggios come in to keep the tonality steady. There is a faint hint at one point of that mixing of tonalities in separate registers that Debussy was so often to put to remarkable use in later years; but, as with the whole-tone chord, it remains no more than a hint. The style of the 'Suite Bergamasque,' again, is perfect; the freshness of the ideas is not more welcome than the easy mastery in the ordering of them. There is no sign of the whole-tone system, but the harmony derives a peculiar colour from its use of seconds and the sudden juxtaposition of remote keys. A liberator seems indeed to have come into music, to take up, half-a-century later, the work of Chopin,—the work of redeeming the art from the excessive subjectivity of German thought, of endowing it with not only a new soul but a new body, swift and lithe and graceful. And that this exquisite, pellucid style could be made to carry not only gaiety and whimsicality but emotion of a deeper sort is proved in the lovely 'Clair de Lune.'

A contemporary would have felt justified in building the highest hopes upon the young genius who could manipulate thus easily and certainly the beautiful new shapes his imagination conjured up. The composer was plainly a stylist of the first water; he had the two sure marks of style, infallibility of touch combined with simplicity of means. The question might have suggested itself, 'How far can this economy of material and soft transparency of substance be made to go in the expression of profounder feelings?' That is the question that Debussy seems to have put to himself in the five Baudelaire songs which are the weightiest products of his first period. We cannot turn these pages over to-day without a new respect for the young composer. He seems to have had an instinct that both his thought and his style were in need of expansion; and he made a brave attempt to achieve that expansion by assimilating what could be of service to him in German music. Not only do the Baudelaire songs touch depths of expression beyond anything that Debussy had reached before; not only is their harmony of a new richness and variety; they have a melodic freedom and interest that is too often lacking in his later music, and above all they reveal a rather remarkable faculty for continuous, spacious design. One would put them, as regards form, in the same category as the greater songs of Strauss—the 'Hymnus' and the 'Pilgers Morgenlied'—were one not afraid of wrongly suggesting a Straussian influence. As a matter of fact, these songs of Debussy anticipated those of Strauss by about seven years. The *provenance*, however, is the same in each case; it is the Beethoven-Wagner system of continuous symphonic development applied to the song. One can only

vaguely speculate as to what might have happened had Debussy continued to develop along this line. But the system as a whole soon proved to be alien to him. His revulsion against Wagner about this time was no doubt only the outward visible sign of an inward change in him that had a wider and deeper significance than merely Wagnerism or anti-Wagnerism. M. Louis Laloy tells us that up to 1889 Debussy was still a perfect Wagnerite. He had been to Bayreuth in that year, and had been 'moved to tears' by 'Parsifal,' 'Tristan,' and the 'Meistersinger.' If he did not actually make the acquaintance of 'Boris Godounov' just after this, it was apparently then that he became penetrated by Moussorgsky's new and drastically economical style. 'In comparison with Moussorgsky,' says M. Laloy, 'Wagner seemed to him sophisticated: he returned in the following year, however, to the holy city, came back disabused, and undertook to demonstrate to his old friend* that one could not like at the same time two forms of art so opposed to each other. The friend, a fervent Wagnerian, would not hear of this; and the two men parted company.'

It was about this time that Debussy became intimate with Mallarmé and his circle. He had already shown his affinities with the insubstantial mental world—so remote from the heroic world of Wagner and the German myths—of the vaguer Pre-Raphaelites and of Verlaine; and he may have already known something of Maeterlinck, whose 'La Princesse Maleine' had been published in 1889, and 'L'Intruse' and 'Les Aveugles' in 1890. Mallarmé's theories did not make a wholly new Debussy; but they led him to attach more importance to the elements in himself that were unconsciously making for the same ideals in music as the Mallarmé circle were trying to realise in poetry,—the revolt against Romanticism, the avoidance of rhetoric, over-emphasis, and false eloquence, and the need for the evocation of emotion by suggestion rather than direct statement. The whole ideal could not be more succinctly phrased than in Mallarmé's remark that what the poet should give us is 'the horror of the forest, or the silent thunder afloat in the leaves; not the intrinsic, dense wood of the trees.'† That, of course, is an ideal of another kind than Wagner's, whose genius always ran to over-copiousness. Debussy exhausted his interest in the German ideal in the Baudelaire songs, where, to fill the big canvas, he is obviously energising more laboriously than was his wont; and the theories of Mallarmé and the symbolists harmonized so perfectly with the real bent of his own genius that it is not surprising that his mind now took a new orientation. The harmonic texture of the songs is unusually full and compact. Once more, though now with increasing frequency, we see him reaching out semi-consciously to the whole-tone system. Though it is still far from being anything like an obsession with him, he is obviously becoming alive to the more extended possibilities of it. Again the harmonies of the seventh and ninth tempt him by their richness and melting sweetness. Whether it be really so, or whether it only seems so in comparison with the works that preceded and followed these songs, the style of them strikes us as rather overloaded. Debussy is trying to carry a heavier pack than he is really built for. That, apparently, was the conclusion he himself came to; for in the next collection of songs, the first

* The old gentleman, a professor of music in Paris, who had initiated him into 'Boris Godounov.' The score was the original one, not the later version with Rimsky-Korsakov's retouchings.

† Mr. Arthur Symonds, in his essay on Mallarmé in his book 'The Symbolist Movement in Literature,' has given us a sympathetic and penetrating study of this ideal both in theory and in practice.

set of 'Fêtes galantes,' the texture again becomes one of exquisite simplicity and transparency.

This brings us to the critical year (1892) of Debussy's career. It was in that year that he discovered and was fascinated with Maeterlinck's 'Pelléas et Mélisande,' and set himself to make that drama the evoker of his real personality and the generator of what he felt to be his real style. He worked in quiet seclusion at the opera for ten years. That fact is in itself, I think, significant. He did not so much work at it, as M. Laloy says, as 'dream upon it during these ten years, interrupting his meditations to write when he felt that the moment had come for fixing his thought. It was a process of slow condensation of dreams, a capturing of mystery, a revelation of hidden feelings, a long and marvellous exploration of the darkeness of consciousness.' The style of the opera fully bears this out; it is a style that has been discovered by search rather than one that came unbidden. It is a mistake, it is true, to speak of its style as if that were one. 'Pelléas et Mélisande' shows not one but several styles. Much of it is of no higher order than recitative, supported by an occasional chord. A good deal of it consists of vocal recitative over an illustrative orchestral figure or two that is sometimes reiterated with extraordinary effect. And there are pages of admirably sustained flow, in a style at once lyrical and dramatic. Now that the novelty of the work has passed off, it is seen that long stretches of it consist only of tricks that any ordinarily capable musician could perform equally well. It is doubtful, too, whether the style can profitably be put to any further use. The opera owes some of its success to various coincidences that are hardly likely to occur again. In most operas, the genius of the musician has to make up for what the 'book' lacks in force and style. But Maeterlinck's drama is a striking piece of literary work apart from the music; and it can quite well bear the main burden of the stage action on its own shoulders in the episodes where Debussy's music amounts to next to nothing. For all its mysticism, again, it is a first-rate melodrama, full of the kind of 'thrills' that orchestral music can so easily underline. In the third place, there was the luckiest, rarest coincidence between the general mental world of the poet and that of the composer. The delicate, tenuous, mournful musical style that Debussy had been developing in his vocal works was the predestined counterpart of Maeterlinck's style and of no other. The musical method was suited to none but shadowy characters, all of them—even Golaud—rather under life-size, and all carrying about with them a sort of aura of plaintive melancholy. It is significant that Debussy produced no other opera after this. He is said to have been engaged for some years on a 'Tristan.' If that should ever appear, we shall be interested to see whether he had found a new dramatic style for the new subject, or whether, relying on the 'Pelléas' style, he had been able—which one would *a priori* be strongly inclined to doubt—to make it cover quite another field of psychology and to draw characters of quite another stature.

'Pelléas et Mélisande,' I need hardly say, is a wonder-work. It is extraordinary that a composer should have aimed at something so entirely different from anything that anyone had thought of writing before: it is still more extraordinary that he should have succeeded as he has done in the more distinguished portions of the score, for the sake of which we gladly forgive him the less distinguished and more mechanical portions. The purpose of this article, however, is not a detailed exposition of the beauties even of Debussy's greater works, but a study of the broad development of his thought and style. As regards thought, 'Pelléas' obviously makes no attempt

to cover much wider ground than that of the earlier vocal works. And as regards style, while the composer has now attained a remarkable mastery of one or two implements, on the whole he is beginning to show a failure of general resource. His harmony is by now decidedly manneristic. Devices that were once his servants have overgrown into formulae that are now his masters. He repeats himself again and again. His music often becomes unrhythmically stiff; it is like a garment of heavy brocade that makes the wearer of it seem ungraceful because as he walks it does not 'give' with the body, and cannot fall into the infinity of changeable little folds that 'rhythm' means in tissues as in music. And the style has become disjointed: the music lives from hand to mouth, from bar to bar: there is no steady organic flow of blood through the body of it. Everything in the way of logic that music had painfully conquered in two or three hundred years is put aside as of no account. The miracle is that with so many glaring weaknesses the opera should be the striking, fascinating thing it is.

The twelve years or so that ran from the commencement of 'Pelléas et Mélisande' saw the production of most of the other works that give Debussy his place as one of the masters of our time. 'L'Après-midi d'un Faune' and the 'Fêtes' of the 'Nocturnes' are the two outstanding masterpieces of this period, completely original in idea, absolutely personal in style, and logical and coherent from first to last, without a superfluous bar or even a superfluous note. In the Quartet, free as is the general style, and exquisite as it mostly is in idea, we cannot resist the impression that small as the form is it is too large for him. Mere repetition sometimes takes the place of development; which of us does not feel that the *Andantino* would have been all the better if the entrancing conception of the opening could have been maintained to the end, and that the *Finale* is little more than German academicism masquerading in a French professorial robe?

His harmony, too, shows some signs of that stiffening into solid blocks that was later to become a mannerism with him that often broke the wing of his rhythm. Elsewhere, too, we see the theorist overriding the artist, the manufacturer and vendor of a new article placing it in front of his window under any pretext, or without any pretext at all. The 'Danse sacrée' and 'Danse profane' are in large part merely cheap and clumsy exploitations of a few harmonic oddities. How well one knows some of the more wooden of them—this, for instance:

Ex. 1.

pp doux et soutenu.

Rc.

and this :



He is like a child with a new toy that he persists not only in playing with in the nursery but in dragging into the drawing-room and out on the lawn and into the street. The novel resonances fascinate him for their own sake : he does not know how to make music of them, how to build them up into living constituents of a continuous idea. To vary the simile, he is a child with a tube of paint the colour of which delights him and which he dabs upon the drawing-paper with painful, irrelevant iteration. But in the work of this period there are also the admirable 'Masques,' 'L'Isle Joyeuse,' 'Pour le Piano,' 'Estampes' ('Pagodes,' 'La Soirée dans Grenade,' 'Jardins sous la Pluie'), and the first set of 'Images' ('Reflets dans l'eau,' 'Hommage à Rameau,' 'Mouvement'). In all of these, except the 'Hommage à Rameau,' where he lapses into the unrhymic stiffness of the 'Danse Sacrée,' he is at his very best, moving with perfect ease and freedom along the most unaccustomed ways, drawing new resonances from the pianoforte, capturing all sorts of phases of light and water and aerial vibration that had never been recorded in music before. The 'Chansons de Bilitis' are a new and curiously successful experiment in song-writing. If the second set of 'Fêtes Galantes' is not quite so successful, that is because the calculation is a little more obvious at times ; Debussy is too plainly bent on showing that he is Debussy. The songs of this period, indeed, are on the whole more sophisticated than the pianoforte pieces and the orchestral works, because here he is more intent on realising the Mallarmé ideal. An interesting sidelight on his mind is thrown by the 'Proses Lyriques,' the words of which are his own. We see him manipulating the stock formulæ of the symbolists with a sad lack of humour. Some of the phrases are the usual facile French *clichés*, such as the description of ladies, 'les Frêles, les Folles,' who have in times gone by wandered among the trees of the scene, 'semant leur rire au gazon grêle, aux brises frôleuses la caresse charmeuse des hanches fleurissantes.' That may pass ; but we cannot repress a smile to-day as we read of a 'white shiver,' of the waves 'chattering like mad little girls coming out of school, amid the frou-frous of their dresses,' of the 'naughty shower of rain' that has the effect on the little waves of creating 'frou-frous of flying skirts,' of the 'white kiss' of the moon, of the Sunday in the country, when everyone in his best makes for the outskirts of the town, and the trains go fast, devoured by insatiable tunnels, and 'the good signals along the line exchange mechanical expressions with their solitary eye' ! It is hardly to be wondered at that these facile falsities of poetry should generate, at times, a musical style equally facile and equally false.

[The work of Debussy's third period will be dealt with by Mr. Newman in our June issue.]

SOME RECOLLECTIONS OF DEBUSSY.

By G. JEAN-AUBRY.

Leaving Paris for London a few months ago, I visited Claude Debussy on the morning of my departure. His health at that time was much improved ; so much so that he was projecting plans for the future. I was able, without any effort, to make him believe that I thought their realisation possible ; but for almost a year I had known him to be doomed, and had never entered his door in the Bois de Boulogne without a feeling of deep sadness, which had to be concealed. One day I had found him after a long and painful attack of his illness, spent and scarcely recognisable, without his usually keen perception, and smiling weakly and pitifully. I tried to resign myself to the thought of never seeing him again ; but then there came one of those deceptive improvements that mocked fears and revealed him again so alive, so restored in verve and quickness of intellect, that I cherished a hope that he would live, and that the doctors had been wrong.

The last time I was to see Debussy we spoke at great length of his coming to England. I undertook negotiations for his conducting and playing the pianoforte parts in his two Sonatas. On his saying that he did not yet feel well enough to take up composition again, but that he would gladly write an article, I begged him to send me one for publication in England. I did my best that day to awaken in him the sense of renewed life—that life which I had already believed lost, but for which, as I have said, I began to hope again. As he accompanied me to his door, and shook hands, he said (and these were the last words I heard from his lips) : 'How I should like to go back to England with you.' And that day, indeed, he had spoken of the time when we had come here together in 1908. He ardently desired to revisit London, for he had many charming recollections of his first visit. But now I shall never hear that voice again, except in the tender remembrances I hold of him—that voice, mordant and passive by turns—and I shall no longer see those piercing eyes gazing so ironically and, at the same time, seemingly under the spell of an indefinite dreaminess.

His death is an irretrievable loss to French music ; and for me, personally, is the loss of a friend whom I deeply admired, one who during more than ten years had given me many proofs of affectionate interest. To-morrow no doubt many of those who never did anything for him or his work will assert that they had been his ardent friends ; yet of friends he had but few, for he was scarcely sociable and seldom communicative. I myself had indeed for a long time avoided his acquaintance, having been warned against his misanthropy. Yet from the day I knew him I felt that I had found an admirable man of balanced outlook, able to weigh the great and the little, jealously guarding his solitude, despising gossip and impulsiveness, avoiding the inquisitive journalist who is one of the drawbacks to fame, but full of confidence in—and even intimacy with—a chosen few.

To have found and held his friendship I consider one of the most memorable incidents of my career. To me it had been given to know and appreciate his work long ere the public acclaimed it. Debussy seemed to feel how my admiration for his individual art ignored circumstance, and was independent even of our common friendship. I remember his strange satisfaction when once I declared that there was one of his works I did not like, although it was one for which he had a certain attachment. He loved liberty as much for others as for himself. There is abundant

proof of his intense dislike of, or at least indifference to, a certain uncritical admiration without judgment, a kind of fashion dictated by the 'Debussy snobs' which was entirely foreign to his nature, and perhaps more repugnant to those who admired the composer than the indifference once shown to his work by the greater public.

In a letter dated March 25, 1910, referring to a certain remembrance very precious to me, he said, in a significant postscript: 'In any case, my dear friend, one of my best recollections of that time when I was not yet pestered with "Debussyism."'

I met Claude Debussy for the first time in 1906. Living in a provincial town, I had for several years known and greatly admired the 'Cinq Poèmes de Baudelaire,' the 'Chansons de Bilitis,' and 'Pelléas et Mélisande,' and I made each of my short visits to Paris a welcome opportunity of improving my acquaintance with these works. I made friends with artists like Ricardo Viñes and Madame Jane Bathori-Engel, who, almost alone at that time, interpreted his pianoforte music and his songs. The young composer André Caplet, with whom I had long been on terms of intimacy, proposed to introduce me to Debussy; but the rumours I had heard concerning the composer's seclusion, and at the same time the feeling that I would have no interest for him, always made me refuse, notwithstanding my great desire to know him. Permeated as I was by the marvellous qualities of his work and by the moving and fascinating originality of his inspiration, I began to feel a desire to express the feelings awakened in me and to communicate to others, by means of articles and lectures, my admiration for and my belief in the composer. The result was that one day, in 1906, Debussy let me know through a friend that he would like to see me. I relate this occurrence because it shows the artist in a light different from that in which he has usually been viewed. At that time I was simply a young man with but few intimate friends, a unit in the population of a large commercial town; my literary beginnings as yet contained hardly anything of note, and were rich only in enthusiasm and artistic zeal. Claude Debussy, on the other hand, had already known the adverse criticisms and the dawn of glory which 'Pelléas et Mélisande' brought to him, and had already won the twofold distinction of a remarkable composer and an unsociable man. And yet he showed uncommon interest in an unknown young man who had a predilection for his work. Afterwards I had several opportunities—rare enough, for I did not wish to importune him—to introduce or commend friends to him, and he invariably showed them great kindness and cordiality. I can call to mind here, in London, my friend Frank Liebich.

In 1907, when Mr. T. J. Guérille founded the Société des Concerts Français and gave his first concerts in London, Newcastle, Sheffield, and Leeds, I told Debussy of our intentions, for I had some share in the making of those programmes. Guérille and I share the honour of giving the first performance in England of the String Quartet, in December, 1907. But the following translation of an extract from the letter Debussy wrote to me some little time before, on October 26, 1907, may be of more particular interest to English readers:

Please forgive my not having replied sooner to your kind letter and thanked you for your activity. If my name can be of any use to you, do not hesitate to avail yourself of it, and may England deal kindly with you. By the way, it always seemed to me that English people have a merely 'official' taste for music, the exigencies of which have, so far, been quite sufficiently met by Handel and Sullivan. I do not see Cardiff on

the list of towns you are going to visit. Surely that town is an important musical centre where French music would be cordially received?

To tell the truth, this allusion to Cardiff is attributable to the fact that his brother lived there at that time. But already he had shown a desire to know how the British public would judge his music, and to come to England himself to ascertain how his work would be received.

I might perhaps quote here the following passages from another letter written at the same period (December 11, 1907), to show the interest he took in the first efforts to make his works, and particularly his chamber music, known in this country:

I received the programme of your concerts in England; it is perfect, and I have no doubt that English people will appreciate its elegant concision. Very often, through absence of care or taste in the making of programmes, the result resembles a badly-framed picture. It is a pity! And is it not preferable to cater for the good taste of a few, even at the risk of not pleasing the bad taste of the many?

This is indeed admirable propaganda, above any kind of personality, a thing for which one must be grateful to you. I rely upon seeing you in London. Your presence will be encouraging among so many strangers, whether hostile or friendly.

It was, in fact, at that moment that Debussy was invited to appear at one of the Queen's Hall Symphony Concerts, on Saturday, February 1, 1908. The works to be conducted by him were the 'Prélude à l'Après-Midi d'un Faune' and 'La Mer' (first performance in England).

I was most anxious to see Debussy conduct, and particularly before an English audience. His cordial wish that I should accompany him to London, or that we should at least find each other there, would have conquered any possible resistance. However, I feared for a moment that the state of my health might not permit the journey which I desired with all my heart to make. He wrote to me on January 22, 1908:

MY DEAR FRIEND,—I assure you that I heard with the greatest regret that you have been ill. I thought of you on Sunday, and hoped that I might see you. The London concert is fixed for February 1, and I shall stay at the Grosvenor Hotel (Victoria Station).

I trust that you have had time to recover sufficiently to embark on a journey which I fear will be strenuous, considering you will have to cross the sea to hear 'The Sea' and then to return by the sea.

Believe me, My dear friend,
Yours affectionately,
CLAUDE DEBUSSY.

I was present at that concert. We lunched together—the composer, Madame Debussy, T. J. Guérille, and myself—and I must say that in spite of the fact that he was greatly pleased with the orchestra after that morning's rehearsal, yet he was extremely nervous and uncomfortable. We did our best to reassure him, and told him that he was no stranger to the London public, that he would be sure of the warmest reception, and that there was no cause for any apprehension. But, sensitive and nervous as he was, this first encounter made him restless.

The ovation he received from the English public at that concert was like nothing else I can remember. I can still see him in the lobby of Queen's Hall (where I went to shake hands with him immediately after the performance), trying to hide his emotion, and saying repeatedly, 'How nice they are, how nice they are!'

And the *Daily Telegraph*, on February 4, 1908, was quite right in making the following report, due I think to Mr. Robin H. Legge:

Musical London has always a goodly welcome to offer the distinguished strangers within its gates, and

probably no one present at Queen's Hall on Saturday afternoon was more surprised at the warmth of the greeting extended to M. Claude Debussy on his first professional visit to this country than the French composer himself.

The London papers—I kept the cuttings, and they lie before me as I write—were unanimous in emphasising two facts, neither of which displeased Debussy: the enthusiasm of the public and the physical resemblance of the composer to Dante Gabriel Rossetti, which some of the papers went so far as to designate as 'striking.'

At the door of Queen's Hall, and even to the door of his carriage, Debussy, fatigued by all his emotions, was the victim of the avidity of autograph-collectors, who thrust threatening fountain-pens at him from every point of vantage. Shrinking into the corner of the carriage to escape a kind of enthusiasm to which he was anything but partial, he yet repeated again with a tired patience, 'How nice they are!'

I saw him fairly frequently in those years, and he often spoke to me with great satisfaction of the reception accorded to him in London; moreover, the fame of his work began to spread at that period. Musical England awoke, and while in 1906 Debussy was scarcely known (only the 'Prélude à l'Après-Midi d'un Faune' had been played at a Ballad Concert in 1904), at the beginning of 1909 lectures on Debussy and performances of his works began to multiply in the large provincial towns as well as in London. Before we had any work of that kind in France, a little book on 'Claude Debussy,' by Mrs. Liebich, appeared in the series of 'Living Masters of Music,' edited by Mrs. Rosa Newmarch. In the course of the same year I was invited to lecture on Debussy at Æolian Hall, but it had then become almost unnecessary to rouse the enthusiasm of British musical circles for our composer, who had already sufficiently stimulated the interest of certain critics and the imagination of the public.

I kept Debussy informed of all these activities, and of the propaganda work of Edwin Evans in London, W. G. Whittaker and T. J. Clark at Newcastle, and T. J. Guérin, whenever it was practicable. In a lengthy article I published in 'S.I.M.' I endeavoured to appreciate duly the evidences of an awakened English interest in French music, particularly in Debussy, and the early enthusiasm of the British public for his work.

Debussy was himself interested in this subject, and he wrote to me on March 30, 1909, what he felt concerning English criticism and English musical audiences:

What you have called 'Le Bilan du Debussysme en Angleterre' is all the more interesting—even leaving Debussy out—on account of the tendency of those young people which is revealed. It is far superior to what is manufactured over here, where people who write bad press-notice imagine themselves to be critics.

All that keen interest, and the memory of his visit in 1908, made it an easy matter to persuade him to come to London once more and to conduct the Queen's Hall Orchestra on Saturday, February 27, 1909, when the 'Nocturnes' and 'L'Après-Midi d'un Faune' were presented. On this occasion he was asked to go not only to London, but also to Manchester and Edinburgh, and he wrote to me on February 24, 1909, in jocose vein:

I hope to see you in London and to tell you of the wiles of your friend Guérin, who is trying to coax me into stopping at Manchester on my return from Edinburgh. That man has no pity.

But the state of the composer's health prevented him from going anywhere but to London. The

'Nocturnes' were received with great warmth, and the public even insisted on a repetition of 'Fêtes,' this piece having been slightly compromised by an oversight on the composer's part. The Society of British Composers, the Playgoers', and the Concert-goers' Clubs joined in a reception given to the composer at Æolian Hall on the night of February 27. On his return to France he told me of the great kindness shown to him, which, owing to the precarious state of his health, he was unable fully to enjoy.

I am able to give further proof of Debussy's interest not only in the efforts made in England on behalf of French music, but in those made in France for English music. The French public is often accused abroad of showing little interest in foreign art, while the French papers are said to contain every day articles (particularly in war-time) wherein people set themselves up—often in the wrong way—as defenders of French art. Debussy, who was as thoroughly French as it is possible to be, held views infinitely more correct than those 'jingoes,' wherever they hail from, and however reluctant he was to lend his name to any enterprise whatever, he wrote the following letter to T. J. Guérin on September 10, 1909:

[Translation.]

MY DEAR GUÉRIN.—You may be assured of my greatest sympathy with your plan to establish a Society for British Music in Paris, and you may certainly make use of my name in whatever way you please.

In spite of my native indifference to all that resembles an undertaking of any kind, my slight means of assisting you are at your disposal.

Madame Debussy and myself send you our kindest remembrances.

CLAUDE DEBUSSY.

Had any distinguished British composers shown a similar interest in the foundation of the Société des Concerts Français in 1909? This question is merely intended as a reply to certain groundless reproaches which we have occasionally to suffer.

On May 21, 1909, the first Covent Garden performance of 'Pelléas et Mélisande' was given. Debussy was to have directed the rehearsals, but I think I remember that he did not do so, though I do not know the reason. I always regretted his inability to be present at that first performance, which the *Daily Telegraph* called, in the headline to the report published on May 22, 1909, 'an artistic triumph.'

Since that year, in spite of all my efforts, Debussy never visited England again. Last year I had hoped to realise the plan that was so dear to him, but illness intervened. Never did he fail, however, to hold strongly to his inclination, and by way of gratitude to his English friends he gave English titles to the little Suite, the 'Children's Corner,' which he wrote for his little daughter. He also devoted a page of his 'Boîte à joujoux' to the 'English Soldier,' and in his Preludes appear the 'Minstrels,' 'Puck,' and 'Pickwick,' like remembrances of that regard for England of which he often spoke to me. This natural inclination was perhaps enhanced by earlier recollections of the time when he, still unknown and striving after artistic influence, set a poem of Rossetti, 'The Blessed Damsel.'

I have repeatedly stated elsewhere my opinion of Debussy's work, and I propose to do so more exhaustively still in a book which I have planned for a long time and for which my articles were merely sketches. Debussy has often teased me in his friendly way about this book, for which he accused me of collecting the smallest details with a patience that he always designated by the one epithet—'redoubtable.'

To-day, in the sadness I feel when I remember the past and when I look over those letters, one by one,

which a distressing presentiment made me carry with me when I last left France, I can only think of the master and of the friend I have lost, the one who wrote to me, in his touching simplicity:

The fact that you were not present at the performance of 'Iberia' made me almost think, at first, that you might be a little vexed with its author. You must never be that. I not only forget nothing, but you know all the reasons you have given me to make it impossible for me to harbour any such ugly feelings for you.

To me he was not only the author of 'Pelléas et Mélisande,' the inimitable interpreter of the musical afterthoughts of Mallarmé, Baudelaire, or Verlaine, and the innovator of contemporary French music; he has been the object of even deeper admiration. I owe him so many joys—those contained in the beauty, the spirit, and the emotion of his works; those I have found in France and elsewhere during the last ten years in the endeavour to make others understand more and more all the message contained in his music, and the reasons why it is reminiscent of the purest and rarest qualities of our race.

To me he was not merely a great composer: he was a representative figure, a symbol of all that is dearest to me in France. He was a friend with whom I had often discussed, in that bright studio of his, amidst those simple ornaments and the books he loved, questions of French music and literature, and during these last years we spoke about all that the War had awakened in him who had been so deeply national. He had always striven most earnestly to find again our real traditions, and to fight ever against those like Wagner's, which he admired, but at the same time considered it dangerous to our art to follow.

I think of that singular face which I shall never see again except in closing my eyes and gazing upon the wall, dark and yet shining, which is the past, and I still hear his voice, his last words: 'How I should like to go back to England with you!'

FULL LIST OF THE WORKS OF CLAUDE DEBUSSY.

In 1907 I undertook to compile a complete list of Debussy's works, giving particulars of the dates of composition and of first performances, as well as of first and present editions. After having completed that list, I submitted it to Debussy, who made several additions and corrections, and it was with his approval that it was published in the programme of a concert given by the 'Cercle de l'Art Moderne,' at Havre, on April 22, 1908. In 1909 M. Louis Laloy reproduced this list, with due acknowledgment, in his book on Debussy. All subsequent lists published on similar lines were based on my compilation of 1908. Since then I have added to it all the more recent works of the composer. The list here given, for the first time in its final and complete form, is unhappily now closed for ever by the hand of death.

I have adopted the method followed in my first list, *i.e.*, the division of the works into sections according to the instruments for which they are written. Within these sections the works are arranged chronologically.

The dates in brackets indicate so far as possible the year in which the work was composed. But the dates attached to the earlier works, and especially to the pianoforte pieces, may only be approximately correct, the composer having informed me in 1907 that he found it impossible to supply exact particulars on this point.

It is, consequently, possible that the pianoforte works bearing the date of 1890 may have been composed somewhat earlier, but certainly in no case later.

To avoid repetition an asterisk (*) is placed against the works published by Messrs. Fromont & Co., of Paris, and a dagger (†) against those published by Messrs. Durand & Co., of Paris, the two principal

publishers of Debussy's works. Other indications refer either to casual publishers or to original publishers who no longer exist.

The list includes not only Debussy's musical compositions, but also his literary criticisms contributed to various French reviews and journals. It may add to the interest of this catalogue if I reproduce here a letter written by the composer at the time of the first compilation:

[Translation.]

Friday, January 3 1908.

MY DEAR FRIEND.—I am returning to you the catalogue which you have compiled with so much patience. As regards the dates of composition, I am sorry to say that I cannot remember them.

Concerning my literary work, I have also contributed during 1903 to *Gil Blas*. That was an adventure to which I owed the acquaintance of some extraordinary people and a good many bad quarters-of-an-hour, having been obliged to report on all kinds of music.

With many thanks and best wishes,

Yours affectionately,

CLAUDE DEBUSSY.

I trust that this authoritative list of the compositions of Debussy may help to induce performers and amateurs to expand their repertory of the composer's works instead of confining their attention to a few only; and that thereby they may be enabled to appreciate more fully the attraction, refinement, and genius of the Art of one of the most remarkable composers of any period, and at the same time in logical method and diverse variety.

It should be stated that this catalogue comprises only the original versions and does not include the numerous arrangements that have been made.

PIANOFORTE SOLO

- (1888) 'Arabesques' † (Nos. 1 and 2).
- (1890) 'Rêverie.' *
- " 'Ballade.' *
- " 'Danse.' *
- " 'Valse Romantique.' *
- " 'Suite Bergamasque' * (Prelude—Menuet—Clair de lune—Passepied).
- " 'Nocturne' * (Figaro Musical).
- (1891) 'Mazurka.' *
- (1901) Pour le Piano* (Prelude—Sarabande—Toccata)
- (1903) 'Estampes' † (Pagodes—Soirée dans Grenade—Jardins sous la pluie).
- " 'D'un cahier d'Esquisses' (Schott, Brothers, ub., Brussels).
- (1904) 'Masques.' *
- " 'L'Isle joyeuse.' †
- (1905) 'Images' † (Set 1) (Reflets dans l'eau—Hommage à Rameau—Mouvement).
- (1907) 'Images' † (Set 2) (Cloches à travers les feuilles—Et la lune descend sur le temple qui fut—Poissons d'or).
- (1908) 'Children's Corner' † (Doctor Gradus ad Parnassum—Jumble Lullaby—Serenade for the Doll—The Snow is dancing—The little Shepherd—Golliwog's Cake-walk).
- (1909) 'Hommage à Haydn.' †
- (1910) 'La Plus que lente' † (Valse).
- " Twelve Preludes† (Set 1) (Danseuses de Delphes—Voiles—La vent dans la plaine—Les sons et les parfums tournent dans l'air du soir—Les Collines d'Anacapri—Des pas sur la neige—Ce qu'a vu le vent d'ouest—La fille aux cheveux de lin—La Sérénade interrompue—La Cathédrale engloutie—La Danse de Puck—Minstrels).
- " Twelve Preludes† (Set 2) (Brouillards—Feuilles mortes—La Puerto del vino—Les Fées sont d'exquises danseuses—Bruyères—Général Lavine, éccentric—La Terrasse des audiences du clair de lune—Ondine—Hommage à S. Pickwick, Esq., P.M.P.C.C.—Canope — Les Tierces alternées—Feux d'artifice).
- " 'La Boîte à joujou' † (Children's Ballet).
- (1914) 'Berceuse héroïque' † (King Albert's Book).
- (1915) Twelve Etudes† (dedicated to the memory of Frederic Chopin) Vol. i.—(Pour les cinq doigts—Pour les tierces—Pour les quarts—Pour les sixtes—Pour les octaves—Pour les huit doigts); vol. ii.—(Pour les degrés chromatiques—Pour les agréments—Pour les notes répétées—Pour les sonneries opposées—Pour les arpèges—Pour les accords).

PIANOFORTE DUET.

- (1904) Petite Suite * (En bateau—Cortège—Menuet—Ballet).
 (1915) Six Epigraphes antiques † (Pour invoquer Pan, dieu du vent d'été—Pour un tombeau sans nom—Pour que la nuit soit propice—Pour la Danseuse aux crotales—Pour l'Egyptienne—Pour remercier la pluie au matin).

TWO PIANOFORTES (FOUR HANDS).

- (1915) 'En blanc et noir' † (Three pieces).

SONGS.

- (1876) 'Nuit d'étoiles' (Th. de Banville) (Coutarel, pub.).
 (1878) 'Beau soir' * (Paul Bourget), (Veuve Girod, pub.).
 'Fleurs des blés' (Girod), (Veuve Girod, pub.).
 (1880) 'Mandoline' † (Paul Verlaine).
 (1887) Three melodies (Belle au bois dormant—Voici que le printemps—Paysage sentimental (Société Nouvelle, pub.).
 'Les Cloches' † (Paul Bourget).
 'Romance' † (Paul Bourget).
 (1890) 'Cinq Poèmes de Baudelaire' † (La Balcon—Harmonie du soir—Le Jet d'eau—Recueillement—La Mort des amants), (Librairie de l'Art indépendant, Paris).
 (1892) 'Dans le jardin' (Paul Gravellet), (Hamelle, pub.).
 'Les Angelus' (C. le Roy), (Hamelle, pub.).
 'Three melodies (Paul Verlaine), (Le Mer est plus belle—Le Son du cor s'affige—L'Echelonnement des haies), (Hamelle, pub.).
 (1899) 'Fêtes galantes' * (Paul Verlaine), (En sourdine—Fantoche—Clair de lune).
 (1894-95) 'Proses lyriques' * (Claude Debussy), (De rêve—De grève—De fleurs—De soir).
 (1898) 'Chansons de Bilitis' * (Pierre Louys), (La Flûte de Pan—La Clevelure—Le Tombeau des Naiades).
 (1888-1893) 'Ariettes oubliées' * (Paul Verlaine), (C'est l'extase—Il pleure dans mon cœur—L'Ombre des arbres dans la rivière—Paysages Belges: Chevaux de bois; Aquarelles: (1.) Green, (2.) Spleen).
 (1904) 'Fêtes galantes,' † Set 2 (Paul Verlaine), (Les Ingénus—Le Faune—Colloque sentimental).
 'Trois Chansons de France,' † Rondel (Charles, Duc d'Orléans)—La Grotte (Tristan l'Hermitte)—Rondel (Charles, Duc d'Orléans).
 (1910) Trois Ballades de François Villon † (Ballade de Villon à s'amye—Ballade que fait Villon à la requeste de sa mère pour prier Notre Dame—Ballade des femmes de Paris).
 'Le Promenoir des deux amants' † (Tristan l'Hermitte), (Après de cette grotte sombre—Crois mon conseil, chère Clémène—Je tremble en voyant ton visage).
 (1915) 'Noël des enfants qui n'ont plus de maison' † (Claude Debussy).

VOCAL QUARTETS.

- (1908) Trois Chansons † (Charles, Duc d'Orléans), (Dieu qu'il l'a fait bon regarder—Quand j'ai oui le tabourin—Yver vous n'estes qu'un villain).

VOICE AND ORCHESTRA.

- (1907) 'Le Jet d'eau' † (Baudelaire).
 Deux Proses lyriques (Claude Debussy), (De grève—De soir) (unpublished).

CHAMBER MUSIC.

- (1893) First String Quartet (Op. 10). †
 (1910) First Rhapsody for Clarinet and Pianoforte. †
 (1915) Sonata for Violoncello and Pianoforte. †
 (1916) Sonata for Flute, Viola, and Harp. †
 (1917) Sonata for Violin and Pianoforte. †

ORCHESTRAL MUSIC.

- (1880) 'Almanzor,' Symphonic-Poem after Heine (unpublished).
 (1887) 'Printemps,' † Symphonic Suite.
 (1884) Fantaisie, for Pianoforte and Orchestra, (unpublished).
 (1894) 'Marche Ecossaise sur un thème populaire.' *
 (1899) 'Prélude à l'Après-Midi d'un Faune,' * Eglogue, after a poem by Stéphane Mallarmé.
 (1897-99) 'King Lear,' Incidental music (unpublished).
 'Nocturnes' * (Nuages—Fêtes—Sirènes).
 (1904) Danes, † for Chromatic Harp or Pianoforte with String accompaniment (Danse sacrée—Danse profane).
 (1903-05) 'La Mer,' † three Symphonic Sketches (De l'aube à midi sur la mer—Jeux de vagues—Dialogue du vent et de la mer).
 (1909) 'Images,' † (Set 1) (Gigues—Iberia—Rondes de printemps).
 (1912) 'Le Martyre de Saint-Sébastien,' † Incidental music.
 (1912) 'Jeux,' † Ballet.
 'Khamma,' † Légende d'ansée.

LYRICAL WORKS.

- (1884) 'L'Enfant prodigue,' † Cantata.
 (1887) 'La Damselle élue' † (Dante Gabriel Rossetti), for Women's voices and Orchestra (Librairie de l'Art Indépendant).
 (1892-1902) 'Pelléas et Mélisande,' † Lyric Drama in five Acts and twelve Scenes (Maurice Maeterlinck), (Fromont).

ARRANGEMENTS.

- Transcription for pianoforte solo, 'A la Fontaine' (Schumann, Op. 35).
 Transcription for pianoforte duet, Caprice sur les airs de Ballet de 'l'Alceste' de Gluck (Saint-Saëns).
 Transcription for two pianofortes, Introduction et Rondo Capriccioso (Saint-Saëns).
 Arrangement for two pianofortes, Ballet music from 'Etienne Marcel' (Saint-Saëns).
 Ditto, second Symphony, in A minor (Saint-Saëns).
 Ditto, Overture to 'The Flying Dutchman'.
 Ditto, Six Studies in Canon (Schumann, Op. 56).
 Transcription for orchestra of 'Gymnopédies' Nos. 1 and 3 (Erik Satie).

LITERARY WORKS.

Revue Blanche:

- (April 1, 1901.)—Concerts Colonne; Concerts Lamoureux; Société Nationale.
 (April 15, 1901.)—'La Chambre d'enfants de Moussorgsky'; 'Une Sonate pour Piano de Paul Dukas'; Concerts Symphoniques du Vaudeville.
 (May 1, 1901.)—Vendredi Saint: 'La neuvième Symphonie.'
 (May 15, 1901.)—Opéras: 'Le Roi de Paris'; 'L'Ouragan.'
 (June 1, 1901.)—Concerts Nikisch: 'La Musique en plein air'; 'A ceux qui ne peuvent pas tout entendre.'
 (July 1, 1901.)—'Entretien avec M. Croche.'
 (November 15, 1901.)—'De quelques superstitions et d'un opéra.'
 (December 1, 1901.)—'D'Evê à Grisélidis.'

Gil Blas:

- (January 12, 1903.)—Théâtre Royal de la Monnaie, 'L'Etranger' de Mr. Vincent d'Indy (first performance, January 7, 1903).
 (January 19, 1903.)—Considerations sur la musique de plein air; Les Concerts; le Prince L. de Bavière.
 (January 21, 26, 1903.)—Opéra-Comique, 'Titania' (drame musical en trois actes de Louis Gallet et Andre Corneau, musique de M. Georges Hué).
 (February 2, 1903.)—A la Schola Cantorum, audition des vers et zème Actes de 'Castor et Pollux,' musique de J. P. Rameau (1683-1764), sous la direction de M. Vincent d'Indy.
 (February 16, 1903.)—F. Weingartner, Reprise de la 'Traviata' à l'Opéra-Comique.
 (February 26, 1903.)—Lettre ouverte à Monsieur le Chevalier C. W. Gluck; à la Société Nationale.
 (March 2, 1903.)—Pour le peuple; Siegfried Wagner; aux Concerts Lamoureux.
 (March 9, 1903.)—De l'Opéra et de ses rapports avec la musique; à la Société Nationale.
 (March 16, 1903.)—Au Concert Colonne; MM. Saint-Saëns, Alfred Bachelet.
 (March 19, 1903.)—'Muguette' d'Edmond Milla.
 (March 23, 1903.)—Musique, 'Les Huguenots'; à propos de 'Muguette'; aux Concerts Lamoureux.
 (March 30, 1903.)—Le Mozart de St. Maur; Richard Strauss.
 (April 6, 1903.)—'Parsifal' et la Société des Grandes Auditions de France.
 (April 13, 1903.)—Musique; César Franck ('Les Beatitudes').
 (April 20, 1903.)—Edward Hagerup Grieg.
 (April 25, 1903.)—Opéra-Comique; 'Werther' de M. J. Massenet (reprise).
 (April 27, 1903.)—Une renaissance de l'Opéra-Bouffe ('Le Sire de Vergy'); reprise de 'Werther' à l'Opéra-Comique.
 (May 5, 1903.)—La Tétralogie de Wagner à Londres.
 (May 19, 1903.)—'Henry VIII.' de M. Saint-Saëns.
 (June 1, 1903.)—Impressions sur la Tétralogie à Londres.
 (June 6, 1903.)—'La Petite Maison de W. Chaumet.'
 (June 10, 1903.)—'Les Impressions d'un Prix de Rome.'
 (June 28, 1903.)—'Le Bilan musical en 1903.'
 Musica (May, 1903.)—Considerations sur le Prix de Rome au point de vue musical.
 (July, 1906.)—A propos de Charles Gounod.
 Musica (October, 1902.)—Sur l'Orientation Musicale.
 Mercure de France (January, 1903.)—Sur l'Influence Allemande.
 Revue Bleue (March 26 and April 2, 1904.)—Sur l'Etat Actuel de la Musique Française.
 Figaro (May 8, 1903.)—A propos d' 'Hyppolite et Aricie.

LITERARY WORKS—(contd.)

Figaro (February 14, 1909).—'Que faire au Conservatoire ?' (conversation avec M. Claude Debussy).

Comedia (November 4, 1909).—'La Musique d'Aujourd'hui et de demain.'

Comedia (January 31, 1910).—'La Musique Moderne Italienne.'

Paris-Journal (May 20, 1910).—'Une Renaissance de l'Idéal Classique.'

S.I.M. (1912-14).—Concerts Colonne.

Prefatory-Letter, 'Pour La Musique Française' (douze causeries), (G. Crès, pub., Paris, 1917). (The letter has been dated 'December, 1916'.)

(TO BE PUBLISHED SHORTLY.)

'Monsieur Croche anti-dilettante.' One vol. (Paris, Les Bibliophiles fantaisistes. Dorbon Aîné).

(The book the proofs of which Claude Debussy transmitted to M. Jean-Aubry, has been compiled from some of the *Revue Blanche* and *Gil Blas* articles, put in a new order, amended and revised.)

THE FRENCH PRESS AND CLAUDE DEBUSSY.

Our Paris correspondent says :

A composer who has occasioned so much controversy in his own country and elsewhere, has died almost unnoticed, since everything unconnected with war has been thrust into the background by the grave events through which we are passing.

A few papers have, nevertheless, rightly judged that the death of one of the greatest artists of our day could not be left to pass without the publication of some articles of adequate length, if not revealing real understanding of the place of the composer of 'Pelléas et Mélisande' in the musical history of his time. The *Courrier Musical* has seen fit to ask M. Alfred Mortier, a dramatic author, to write on Claude Debussy. In a more than extraordinary article, this author discloses that, in spite of the fact of his acquaintance with Claude Debussy since about 1890, he could make nothing of his music at that time, and scarcely more ever since, and that his intercourse with the composer had been most spasmodic during the last twenty years. One is really impelled to wonder what can induce the editors of reviews to entrust such apparently unqualified persons with the task of writing an obituary notice on a great artist. Surely men like M. Vincent d'Indy, who published a very clever study of 'Pelléas et Mélisande' in 1902, or M. Gabriel Fauré, who so sincerely wished to see Claude Debussy at the Institut, or M. Maurice Ravel, who knows the composer's work most intimately, would have given us more valuable contributions concerning this great musician.

It is curious to note how little it is understood in France that Debussy played so important a part not only in the evolution of French music, but also in its dispersion and in the influence exercised by it abroad.

Nevertheless, M. Henri Quittard, in the *Figaro* of March 20, publishes an article worthy of its subject, and containing the following passages :

[Translation.]

The loss is all the more irreparable because of the great originality of Claude Debussy's art. As his genius developed, it became more and more apparent that all the novelty of his work was for ever personal to him. However exquisite, those works were not, perhaps, of the order of those which may develop into a lasting tradition. They do not appear, in fact, to have engendered any imitators or direct disciples. Among the admirable florescence of French music during the last fifty years, he remains unique and, in a manner, isolated. . . .

In a very different form, appertaining to him alone, he always retained something of the voluptuous softness and feminine grace of these two masters [Gounod and Massenet]. Chopin, Moussorgsky and Chabrier no doubt bred in him that marvellous extension of harmonic conception which will remain his greatest glory. He was not insensible to the subtle and penetrating art of Gabriel Fauré, nor to the moving and smiling grace of our 18th century music, nor perhaps to some hesitating essays of more obscure composers. But it must be understood above all, that he has succumbed to these various influences only within the limits which even the

greatest musician cannot escape. Between what he has received and what he has left us there is an enormous difference, and it marks the extent of his genius. . . .

As much of Debussy's work as remains known, is rich enough to preserve his name for ever. As time goes on, his place among the master-musicians will become clearer, but even now it can be confidently stated that it is side by side with the greatest.

From a long and scarcely deeply appreciative article in the *Journal des Débats* of March 28, by M. Adolphe Jullien, who attached to older forms of art than those of Claude Debussy the following may nevertheless be quoted :

[Translation.]

Among the French composers which the last few years have seen to grow and establish themselves in the favour of the public, M. Debussy was no doubt, together with M. d'Indy, one whose influence and lustre were of the greatest. The latter, by the strength and solidity of his erudition and the masterly power of his works, attracted a number of pupils who came to be formed or transformed by his teaching ; the former, without teaching connection, but through his novel charm, the fluidity and even the vagueness of his sonorities, the suave sensibility and vaporous poetry flowing from his highly individual music, had seduced, together with a few refined amateurs, a number of composers, many of whom were not afraid to become his rivals. Debussy was therefore, strictly speaking, not the leader of a school, but he lent to his art a touch of such originality and found such novel musical expression, that he could not help becoming, against his will, a kind of master, surrounded by so many satellites—not pupils, but imitators.

[The difference of this view from that of M. Henri Quittard, quoted above, will be noted.—ED., M.T.]

The excellent article by M. Paul Landormy in *La Victoire* (April 2) should be reproduced in its entirety. But it is impossible to refrain from publishing at least the following, which is so true and so rarely understood :

[Translation.]

All the resources acquired by musical art in earlier days are used by Debussy at their proper time. He rejects some of them, and does not break with tradition. He enriches them with new, chiefly harmonic, designs, but he retains all that the centuries have left to his art.

However, he does not deliberately show the traces of his knowledge, and he does not care if he appears to have forgotten the past. He hates the exhibition of any encyclopaedic erudition which makes a work look like the summary of the whole history of musical technique. He makes a choice of his resources, and does not thrust them forcibly on his hearers.

It was in this sense that he said he disliked musical theory, the art of undue development and of extracting more from a theme than it contains, and more than is admissible. But he has his theory, or rather his eloquence. He does not strain it. Nothing in his music is strained. He limits our pleasure in order to make it more complete. He always fears to try one's patience. He is discreet and concise.

The most curious of all the articles published in the French Press on the occasion of Debussy's death, is perhaps the one written by, not strictly speaking a musical critic, but that excellent and courageous writer M. Laurent Tailhade, who says in *La Vérité* (April 2) :

[Translation.]

Claude Debussy is among the greatest musicians of modern times, along with César Franck and Richard Wagner. No doubt Vincent d'Indy and Gabriel Fauré (who was his master) also occupy a place of equality with the composer whose career has now been closed by a premature and cruel death, but neither of them perhaps is equal in freshness, elegance, originality, and supple and robust vigour to the enchanter who gave such appropriate utterance to the 'Romances sans paroles' and 'L'Après-Midi d'un Faune,' and who reached the height of Verlaine and surpassed Mallarmé.

And after having rated M. Saint-Saëns, who, in defending French music, never mentioned in his articles either César Franck, Gabriel Fauré, or Claude Debussy,—M. Laurent-Tailhade goes on to say:

Those who have not heard Ricardo Viñes conjure up at the pianoforte, with his profound and melancholy touch, such things as 'Jardins sans la pluie,' 'Arabesques,' and 'Nocturnes' do not know what a subtle, unexpected, and delicious charm there is in the pieces written by Claude Debussy for Chopin's instrument. The Polish master, the gentle consumptive, has never revealed in all his work greater charm, greater mysticism, and greater strangeness than the author of 'Pelléas' has infused into those 'marginalia' which he wrote as a pastime between his larger works.

Claude Debussy's death having occurred at a moment when the monthly reviews are going to press, we are obliged to wait until next month to notice the interesting contributions which will no doubt appear to swell the literature connected with the great musician, who will never be replaced and whose loss will be still more keenly felt as time goes on.

Occasional Notes.

WE give elsewhere (p. 225) the report of the Royal Commission on University Education in Wales so far as it deals with music. The

situation of music in Wales has never before been so authoritatively and thoroughly probed. We do not doubt that the recommendations made will receive the careful consideration of all parties concerned. The chief proposal, which is made by some of the members of the Commission, is that a central conservatorium should be established; but one of the commissioners (Prof. Lloyd Williams) thinks it would be better to associate the teaching with the University Colleges rather than have a separate establishment. It is difficult to imagine that the latter plan could accomplish much, seeing that the high culture of the art of music demands constant contact with kindred spirits, and facilities for hearing the finest orchestral and other music adequately performed. Surely a gifted young Welsh musician would starve at Aberystwyth or Bangor. Moreover, the necessary special teachers could not be got by this means.

AT a service recently held at a City Church 'in memory of our brave soldiers,' the chief item was Brahms's 'Requiem.' The proceedings included an organ recital, of which the following was the programme:

'Dead March' ...	Handel
(For our Soldiers.) ...	
'Ave Maria' ...	Arcadelt-Liszt
Fantasia on 'Sicilian Mariners' Hymn' ...	Lux
(For our Sailors.) ...	
'Contemplation' ...	Gaul
'O for the wings of a dove' ...	Mendelssohn
(For our Airmen.) ...	

The last item was evidently chosen in all seriousness, though at first sight it looks like an indifferent joke. The rest of the music consisted of the 'Hallelujah' Chorus and Tchaikovsky's Funeral March. Our only comment on this extraordinary choice of music in memory of British soldiers is in the form of a question: Can we imagine in any other country than England such a service at which of the eight compositions used seven should be from foreign sources against one native composition,—and that from a composer not in the front rank?

THE CARNEGIE TRUST AND MUSIC. The anonymous musical adjudicators of the Carnegie Trust state their opinion that the Music Publication scheme has during its

first year of trial achieved a remarkable success. A hundred and thirty-six works were submitted, and the seven selected for publication are said to be such as would do honour to the music of any country in Europe. Other compositions are commended, but as the scheme contemplated the publication of only six works each year, the remainder are perforce left to find a market elsewhere. We gave the list of selected compositions last year, and we now repeat it:

E. L. Hainton, 'Before Sunrise' (a Symphony for contralto solo, chorus, and orchestra).
Granville Bantock, 'Hebridean' Symphony.
Rutland Boughton, 'The Immortal Hour.' Opera.
Frank Bridge, 'The Sea.' A Symphonic Suite.
Herbert Howells, Pianoforte Quartet in A minor.
C. V. Stanford, 'The Travelling Companion.' Opera.
R. Vaughan Williams, 'London' Symphony.

It is stated that arrangements have been made for the early publication of all but one of these works, the exception being Mr. Boughton's opera, in connection with which, unexplained 'certain difficulties' have arisen.

All this is gratifying, and we hope the Trust will ultimately have important results on the future of British musical art. But the real crux of the existing situation as regards modern native music is *performance* and the attitude of the concert-going public. We have to bear in mind the unpleasant fact that already there are in print numerous works by British composers which, if offered in manuscript, would probably take prizes at the Trust competitions and would be lauded as 'such as would do honour to the music of any country in Europe,' but which, notwithstanding their complete availability, are rarely performed. As we had occasion to point out recently, the right stuff makes a successful appeal to all concerned, and in that category we do not include merely music of the popular type, but works such as 'The Dream of Gerontius.' Whether the Carnegie Trust prize pieces have the touch of genius that makes the whole world kin remains to be discovered. We can only find out by the test of performance. We do not doubt that the Trustees are alive to this necessity, but are they prepared to support concert-givers in what to them is a dubious speculation? There are many efficient musical organizations in the country which would be willing to make the venture if they were assisted financially. We hope the Trustees will see their way to devote a substantial portion of their funds to this missionary purpose, and so hatch the egg laid by their publication scheme.

Mr. Edwin Evans announces a Summer season of his Concert-Causerie, to be held at Aeolian Hall on six successive Friday afternoons, at 3.15, commencing May 31. Among the artists to assist will be Mr. John Ireland, Mr. Eugène Goossens (both of whom will perform some of their own music), Miss Mignon Nevada, Madame Guilhermina Suggia (violinello), and Mr. Theodore Byard. The beginnings of Opéra-Comique and the 'Young Italian Composers' are among the subjects to be discussed and illustrated. A further scheme contemplated is the giving of a series of 'twilight hour' causeries on musical history 'in the light of actuality' and not from the point of view of the antiquarian, in some convenient studio in the West-End. The series is intended to appeal to the ordinary concert-goer. In connection with this Mr. Evans invites suggestions, which should be addressed to him at 31, Colteno Road, S.W.-10. The agent for the Concert-Causerie is Mr. L. G. Sharpe, 61, Regent Street, W.-1.

Church and Organ Music.

THE R.C.O. DEPUTATION TO THE ARCHBISHOP OF CANTERBURY.*

We have received a report of the proceedings in connection with the above. In acknowledging the receipt of the petition, his Grace expressed his fullest sympathy with the objects thereof, and invited a deputation to meet him at Lambeth Palace, in order that the views of the petitioners might be more fully laid before him. The executive committee invited the following to form the deputation: Dr. Percy Buck, Dr. C. Harford Lloyd, Mr. Charles Macpherson, Dr. H. W. Richards, Dr. F. G. Shinn, Mr. S. W. Pilling, and the hon. secretary, Dr. H. A. Harding.

The case for the petitioners was very fully and ably set forth by Dr. Shinn. He said the committee felt it was an important point that the Archbishop realised and admitted that the present conditions resulted in hardship. But of the many hard cases, only a few were likely to come to his Grace's ears, and even in these instances he was unlikely to hear of the serious results on the future career of the sufferer. The not infrequent cases where a new incumbent created an atmosphere hostile to the organist, who, feeling his position insecure, and anxious to avoid dismissal, took the initiative in making a change, were very unlikely to become known outside the locality in which they occurred. Because the committee knew the evil to be serious and far-reaching, they suggested the remedy in the fourth paragraph of the petition, viz., that organists who think they are wrongfully dismissed should have the right of appeal to the Bishop of the Diocese, or to some recognised judicial body empowered by the Archbishops to act in conjunction with the Bishop. Dr. Shinn combated the suggestion that such right would give the organist a position of exceptional privilege. He pointed out that every curate has a corresponding safeguard, but so far nobody had suggested that such a safeguard had been abused. He went on to say:

The relations which exist between a vicar and his curate are frequently more intimate in character than between a vicar and his organist. This naturally arises out of the nature of their respective work and duties. But for this very reason a curate retained in a parish against the wish of the vicar could do far more harm than an organist so retained. If, therefore, trouble does not arise owing to the curate having this safeguard against unjust dismissal, why should difficulties arise if the organist were to have a like safeguard? There is no reason to believe that a Bishop would favour an unsuitable organist, rather than an unsuitable curate, or insist on the retention of the former while permitting the dismissal of the latter.

The speaker showed that the organist had formerly a fair security of tenure owing to his appointment and salary being chiefly in the hands of the vestry. This security had been lost owing to the control having gradually lapsed entirely into the hands of the vicar and churchwardens, which gave the vicar undue power owing to one of the wardens being elected by him. Latterly even this limited check had been lost, and most of the clergy now claimed the right to appoint or dismiss the organist without consulting the churchwardens.

Dr. Shinn reminded the Archbishop that the parish clerk and sexton were protected by Act of Parliament, and could not legally be dismissed save for some kind of misconduct, the Bishop, not the vicar, being the judge as to whether the misconduct was of a character to justify dismissal. The committee merely asked that the organist should be given a safeguard similar to that extended by Parliament to the sexton.

Dr. Shinn then alluded to specific cases of wrongful dismissal, and pointed out the hardships to which an organist was particularly liable in such circumstances.

* The original petition, which was addressed to the Archbishops of Canterbury and York, appeared in our August issue, 1917, and an article upon it, by Mr. Harvey Grace, entitled 'The Organist's Position,' was published in the *Musical Times* for November, 1917.

After Dr. Richards, Mr. Pilling, and Prof. Buck had spoken, the Archbishop asked several questions, and replied to the deputation at some length.

On November 8, the Archbishop wrote to Dr. Harding suggesting that the security of tenure of the organist should be obtained through the medium of Parochial Councils rather than by means of a right of appeal to the Bishop of the Diocese.

The committee, in reply, stated that they had come to the conclusion that this suggestion would not only fail to give the desired security, but would tend to bring about other difficulties. After giving reasons for the adherence to their original request, they submitted the following clause for insertion in the forthcoming Bill dealing with Church Administration:

That an organist, on being dismissed by the incumbent of a church, shall, before such dismissal can take effect, have a right of appeal to the Bishop of the Diocese, or to an authority or tribunal constituted by the Bishop for the purpose.

In this clause 'an organist' means any person who is paid a salary for playing the organ at Church services, and 'the incumbent of a church' means the rector, the vicar, or the curate-in-charge.

There the matter rests at present. We hope the Royal College of Organists will maintain a firm stand, and that its efforts on behalf of a hardworking section of the musical profession will be successful.

PROGRAMME MUSIC FOR THE ORGAN.

BY HARVEY GRACE.

Prof. Niecks's book on 'Programme Music' seems exhaustive until we turn to it for information about organ music. Then we draw blank. Either the author thought the amount of programme music for the organ was too small to deserve mention, or (like practically all writers of books on music) he regarded the instrument and its repertory as being unworthy of consideration.

If the second hypothesis seems far-fetched, its soundness may be proved by an examination of any history of music. For example, the Mendelssohn article in 'Grove' consists of more than a hundred columns—a very liberal allowance. But you will search in vain for any reference to the composer's organ music—almost the only works of Mendelssohn played frequently to-day. You may or may not be compensated in finding a column devoted to the 'Songs without Words.'

Again, the Stanford-Forsyth 'History of Music' makes no mention of Rheinberger save in a list of composers at the end of the book, though his twenty sonatas and hundred detached pieces deserve notice both on the ground of their excellence, and because they are by far the most important contribution to the repertory of the instrument since Bach's day. If space permitted, it would be easy to multiply examples of this curious neglect of a branch of the art since its early Italian days has generally been well abused by its rivals, has counted among its practitioners some of the greatest of musicians, and is to-day not only very much alive, but rapidly growing in importance and influence. We organists must wait—not too patiently—for the day when our instrument will no longer be cold-shouldered. Meanwhile, the organ repertory contains enough programme music to justify—even call for—a stocktaking.

Prof. Niecks's omission is the more remarkable because one stage he got very near the subject. After pointing out the emotional intensity of much of Bach's music compared with Handel's, he goes on:

What could not Bach have accomplished in the nature of expression if the fugal form and the close contrapuntal texture had not restrained him? For although this form and this texture are favourable to the expression of some states and ideas, they are unfavourable to a much greater number of others. They hamper the freedom of movement, even in one who, like Bach, plays with the greatest contrapuntal difficulty. Was not John Sebastian Bach a clandestine cultivator of programme music? Such a suspicion might easily be justified by strikingly speaking instances from his purely instrumental work, but it could still more easily be

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justified by the instrumental portions of his vocal work—the overtures, incidental symphonies, preludes, interludes, and postludes, and the accompaniments.

After alluding to some of these examples, he describes the 'Capriccio on the departure of a beloved brother,' and says:

Delightful and amusing as this *jeu d'esprit* is, it will be readily admitted that an immense deal of the master's instrumental music without published programme has more significance; is, in short, of a higher order and of a more genuine kind of programme music than this Capriccio.

This volume appeared in 1906, too soon for the author to incorporate some of the results of two remarkable books on Bach—Schweitzer's 'J. S. Bach, le musicien Poète' (Leipzig, 1905) and Piro's 'L'Esthétique de Jean-Sébastien Bach' (Paris, 1907). Thanks to these two works, we now see that much of Bach's organ music was avowedly of a programmatic character; indeed, we are in some danger of going too far, and reading into his work meanings that are doubtful, to say the least. Before giving examples of some of these false schemes, I should like to allude to another misconception. There seems to be an idea that in making his Choral Preludes illustrate the text of the hymn, Bach was a pioneer. Reference to similar works of earlier German writers shows him to have been merely following a well-established custom.

An early example is Froberger (1610-67), who used to play organ music descriptive of events, his pet subject being a military occurrence at which he was present—the crossing of the Rhine by Count Thurn during the Thirty Years' War. Piro* tells us of one Christoph Raupach, a Stralsund organist, who in 1710 was wont to play after the Sunday service descriptive pieces founded on chorals, distributing explanatory programmes among the audience. In fact, it is obvious that from the first organists must have made attempts at musical illustration, even during the service. Old Titelouze, a French organist who was born in 1615 (seventy years before Bach), makes his interludes to 'Magnificat' suit the verses to which they are attached. 'Deposuit potentes,' for example, is always loud. The difference between this simple illustrative method and that of the modern organist who runs riot during the psalms is merely one of degree.

A very interesting collection of 'Choral Preludes for Old Masters,' edited by Straube, contains some striking examples of programme music as clearly defined as anything in Bach. The volume is, or should be, fairly well known in England, so I need do no more than refer to a few of the more obvious instances.

George Böhm (1661-1740) ends a setting of 'Allein Gott' with upward scale-passages, to depict the angelic flight, the means employed by Bach in several Preludes—e.g., 'Vom Himmel hoch,' 'O lamm Gottes,' and 'Vom Himmel kam der Engel Schar.'

Johann Heinrich Buttstedt (1666-1727) gives us a descending flight at the beginning of a piece on 'Vom Himmel kam der Engel Schar':—



The counterpoint throughout is a suggestive mixture of scale- and arpeggio-passages.

Buxtehude's 'Wie Schön leuchtet der Morgenstern' is clearly a setting of the five verses.

* 'L'Esthétique de Jean-Sébastien Bach,' pp. 352-3.

In a Prelude by Johann Nicolaus Hanff (1630-1706) on 'Ein feste Burg,' we find a decorative treatment that has become traditional, and is exemplified to-day in Preludes on the same melody by Reger and Karg-Elert.

A touching piece on 'Embarm dich mein' shows Hanff using a chromatic phrase of a type made familiar to us in many of Bach's Choral Preludes.* A piece by Hanff on a metrical version of Psalm 124 ('If the Lord had not been on our side') ends with a long demisemiquaver passage that must surely be intended to illustrate the third verse of the text: 'Our soul is escaped even as a bird out of the snare of the fowler: the snare is broken and we are delivered.' Straube evidently intends the point not to be missed, for he marks the preceding bar, ending with a shake, *rit.* and *crescendo*, and then bids us go on *fff vivace*. In case the *vivace* is not sufficiently explicit, he adds in another part of the stave *precipitando*.

I mention only two more examples, a setting by Vincent Lübeck (1654-1740) of a six-verse hymn, and a particularly fine piece by Franz Tunder (1614-67) on 'Jesus Christus, unser Heiland,' with a daring and tremendously energetic setting of the third verse. The more we compare these works with Bach's the more clearly we see that here, as in some other matters, Bach did not lead the way, but gathered up the principles already in use, and developed their possibilities to the full.

But granted that Bach is among the greatest of descriptive composers, we must beware of putting too many programmes to his credit. Mistakes of this kind, of course, occur most frequently in connection with the Choral Preludes, but the Preludes and Fugues are sometimes identified with schemes that we may be sure old Bach never dreamt of. Perhaps the worst example is the following extract from a recent recital programme:

Prelude and Fugue in A minor. This Prelude represents the crowd armed with swords and staves, coming to take Christ from Gethsemane. The arguments that ensued, and Peter striking off the priest's ear. Eventually they lead Him away, Peter alone following to the judgment hall. The Fugue theme represents the cock-crowing phrase, heard also in the Passion music; later, the accusations against Peter are audible, to the end that Peter goes out in a rage, and, slamming the door behind him, walks away and weeps bitterly.

One would like to confront the writer of the above with a copy of the work, and pin him down to an exact explanation as to the process by which he arrived at his remarkable conclusions.

We may even be chary about accepting the popular theory that in writing the so-called 'St. Anne's' Fugue, Bach intended its three sections to represent the doctrine of the Trinity. It is much more likely that he was merely improving a form long familiar to him through examples by Buxtehude and also by the early Italian organ writers—that is, a fugue in several movements, with a different form of the subject for each section. The older writers sometimes indulged in five or six short sections, with results generally both dull and scrappy. Bach wrote three fairly long ones, and achieved both variety and unity by the means so familiar to us.

There is so much undoubted programme music in Bach's organ music that we need not go hunting for bases of the kind among works that are obviously pure abstractions. Even in many of the Choral Preludes the programme is by no means clear. As I shall show, authorities differ very widely as to the meaning of certain of them. In such cases, the most logical proceeding is to regard them as Beethoven asks us to regard his Pastoral Symphony: 'As an expression of feeling rather than painting.'

(To be continued.)

At Manchester Cathedral, on Easter Sunday, a selection from 'Messiah' was given in place of the usual sermon at Evensong, and on the following Sunday S. S. Wesley's cantata, 'O Lord, Thou art my God.'

* As showing that such material was stereotyped before Bach's day, we may note that Heinrich Bach (1615-92) uses a similar chromatic phrase in a piece founded on this same Choral.

On March 16 a sacred concert was given at St. Paul's Girls' School, Brook Green, Hammersmith. The pupils of the School, under Mr. Gustav von Holst, music-master of the School, sang charmingly 'St. Patrick's Breastplate,' a 'Christe Eleison' by Vittoria, and a 'Benedictus' (Palestrina), unaccompanied. Miss Nutting sang three short songs with violin accompaniment, written in mediæval style by Mr. von Holst, and a violin solo with organ accompaniment, 'Chaconne,' by Vitali, was excellently played by Miss Walenn. 'Pange Lingua,' by the Rev. James Baden Powell, was sung by the choir of St. Paul's, Knightsbridge, with accompaniment of organ (Prof. J. E. Vernham) and pianoforte (Rev. A. H. M. Peat). The work is arranged for orchestral accompaniment, and although the somewhat unusual combination of organ and pianoforte, skilfully handled, was effective as a substitute, it could hardly do full justice to the intentions of the composer. The music is decidedly more melodious than are many compositions of modern date, and is full of interest; and although in one or two places it goes into eight-parts and involves a double choir, it is quite within the reach of average singers. It consists of Parts 1 and 2, comprising about seven numbers. The ancient plain-song melody 'Crux fidelis' is skilfully introduced as a sort of recurring refrain, and adds a certain character and unity to the whole composition, which itself gives suitable and striking expression to the words of the ancient Latin hymn to which the music is set. It is suggested that it would offer an excellent occasional substitute in Lent and Passiontide for such works as Stainer's 'Crucifixion' in churches where these performances are given. It may be observed that the English translation is placed under the Latin, so that either can be used. The performance by the St. Paul's Choir was quite excellent, and gave great credit to their skill and training. The members of the choir were evidently anxious to do justice to the composition of their former precentor, under his own conductorship.

That there are in Manchester signs of a revival in Catholic Church music, akin to that so successfully inaugurated by Dr. Terry at Westminster, was demonstrated at a recital of the music of Palestrina and the Plain-Chant given by the choir of St. Gregory and St. Cecilia in Houldsworth Hall recently, where there is a fine organ. The choir, directed by the Rev. T. Donovan, fully realised the devotional spirit of the music, and though suffering from a shortage of male voices, owing to the War, this did not prove an insuperable drawback, for, as Father Donovan maintains, the music of Palestrina is so wonderfully suited to the voice that even with a choir of not more than one voice to each part it can be made beautiful in its simplicity—a contention borne out by the Kyrie and Sanctus from 'Missa Brevis' and the 'Lamentation of Jeremias.' English composers were represented by William Byrd's exquisite vocal Carillon for the dead, 'Iustorum Animæ,' and the modern School by Haller of Ratisbon, who, in Father Donovan's opinion, is the one true successor of Palestrina.

The Hereford Cathedral authorities' sale of the unique Barnard collection of Church music has been widely commented on, so we need do no more than unreservedly identify ourselves with the protests evoked by the action. As the *Church Times* remarks, there may be some justification for such a sale by the incumbent of a poor parish, but there can be none in the case of the Dean and Chapter of a Cathedral. It is disquieting to find responsibilities and principles so lightly regarded that they can be outweighed by such a paltry sum as £100.

We have received a large batch of programmes of organ recitals and other musical happenings at Johannesburg Town Hall. The recitals are invariably of first-rate music, with helpful annotations. The Philharmonic Choral and Orchestral Society has recently performed 'Messiah' (twice). It has also given a Carol Concert, and a Good Friday programme which included Palestrina's 'Asperges me,' Stanford's 'Aviator's hymn,' and liturgical music by Kalinnikov, Rimsky-Korsakov, and Borodin. But perhaps the most interesting feature is the series of lectures and organ recitals for school children. Children attending these are allowed to travel to

and from the Town Hall free, using their programme as a transticket! The bulk of the musical arrangements are in the hands of Mr. John Connell, the Town Hall organist, who is to be complimented on the excellence of the programmes.

The following programme was played at Oswestry Parish Church at the tenth of a series of Saturday evening recitals, largely attended by soldiers from adjacent camps:

Fantasy-Prelude	Chas. Macpherson
Réverie	H. Sandford Turner
Violin solo, 'Légende'	Wieniawski
Sonata No. 1	Stanford
(a) Nocturne	Bairdson
(b) Madrigal	Lemare
Violin solo, 'Réverie'	Vieuxtemps
(a) Meditation, (b) Toccata	d'Erny

The organist was Rifleman J. R. Buffel, and the violinist Private W. O'Hare. We are glad to hear that such excellent recitals are much appreciated.

At St. John's Church, Territet, Montreux, Mr. John Lomax has given a very interesting series of recitals monthly, during the past winter. The programmes have included Mendelssohn's sixth Sonata, two of Rheinberger's Sonatas, Bach's Prelude and Fugue in D and Toccata in F, Handel's fourth Concerto, and Guilman's Theme varied. Miss Ceila Doubleday and Miss Dorothy Durnford contributed violin and violoncello solos, including Handel's Sonata in A, Vitali's Chaconne, and items by Bach, Golterman, Corelli, and Wieniawski.

Arrangements are now completed for the compilation of the Register of Parliamentary electors of the University of Durham. All graduates (other than those holding honours degrees) are qualified to be registered, and full particulars will be sent on application (enclosing a stamped addressed envelope of foolscap size) to the Registrar, University Offices, Durham. Persons who are Licentiates in Theology only, are not qualified to be registered, but those who have taken a Bachelor's degree in any faculty are so qualified.

At a Service held in the Chapel of Bedford Boys' School on Good Friday evening all the music except the hymns was by Bach. It included the Concerto for two violins, the Suite in D major for violin and 'clavier,' the Organ Fugue 'St. Anne,' and the Prelude in G. Dr. Harding was the organist. We are informed that the boys thoroughly appreciated the selection.

Dr. G. J. Bennett gave a Bank Holiday organ recital in Lincoln Cathedral that resulted in the collection of £19 15s. 3d. for the Organists' Benevolent League. The King and Queen paid a visit to the Cathedral on April 9. Dr. Bennett played a selection whilst the Royal party was conducted round the Cathedral by the Dean.

On Good Friday, at St. Ann's Church, Manchester, an impressive performance of Stainer's 'Crucifixion' was given by an augmented choir, directed by Mr. T. Barlow Maude, the hymns which connect the various sections being heartily taken up by the large congregation.

Mauder's 'Olivet to Calvary,' and the Passion music from 'Messiah' were given at the Halifax Place Chapel, Nottingham, on Palm Sunday and Good Friday respectively. Mr. E. M. Barber conducted, and Driver C. E. B. Dobson was organist.

Dr. Albert Ham's 'The Solitudes of the Passion' was sung at St. Mary Magdalene's, Taunton, on Palm Sunday, under the direction of Mr. Harold A. Jebboul.

ORGAN RECITALS.

Mr. Bertram T. Hollins, Beckenham Congregational Church—Overture, 'Samson'; Allegro Cantabile (Symphony No. 5), *Widor*; Lamentation, *Guilmant*; Allegro moderato e pomposo, *F. E. Gladstone*.

Mr. Henry Riding, St. Mary, Aldermanbury (three recitals)—Preludes on 'When I survey' and 'Jesus, the very thought is sweet,' *Parry*; *Marche Romaine*, *Gounod*; 'Good Friday' music; *Legend*, *Federlein*; *March*, *Perelli*; *Symphonic Chorus*, *Mansfield*; *In Memoriam*, *Parcell*; *Mansfield*; *March*, *Silas*; *Offertoire*, 'St. Cecilia,' *Batiste*; *Invocation*, *Guilmant*.

Driver C. E. B. Dobson, Central Mission, Nottingham (four recitals)—*Fantasia* and *Toccata*, *Stanford*; 'Finlandia,' *Fugue* in D, *Guilmant*; *Overture* in C minor, *Hollins*; *Introduction and Fugue* (Sonata No. 2), *Alan Gray*; *Toccata and Fugue* in D minor, *Bach*.

Mr. G. Pritchard, St. George's, Altrincham (three recitals)—*Gothic Suite*, *Boettmann*; *Introduction and Allegro* (Symphony in C minor), *F. W. Holloway*; 'Sursum Corda,' *Elgar*; *Fugue* in A minor, *Bach*; 'Eu forme d'Overture,' *Smart*; *Scherzo*, *Haigh*; *Con moto moderato* in D, *Smart*; *Fugue* in A minor, *Bach*; *Scherzo* in F, *Haigh*.

Dr. Caradog Roberts, Bethania Chapel, Aberdare—*Overture* in E, *Morandi*; *Funeral March and Hymn of Seraphs*, *Elevation*, and *Fugue* in D, *Guilmant*; *Overture*, 'Lampa.'

Mr. Louis A. Hamand, Malvern Priory Church—*Toccata and Fugue* in D minor, *Bach*; *Barcarolle*, *Sternadale Bennett*; *Clair de Lune*, *Karg-Elert*; *Air* from *County Derry*, arranged by L. A. Hamand; *Concert-Overture*, *Hollins*.

Mr. G. A. Birch, St. James's, Gunnersbury (two recitals)—*Prelude and Fugue* in A minor, *Bach*; *Andante Cantabile*, *Widor*; *Allegretto*, *Wolstenholme*; *Concert Fantasia* on a Welsh March, *Best*.

Mr. H. C. Tonking, St. Stephen's Walbrook (two recitals)—*Prelude and Fugue* in C minor, *Charles Steggall*; *Sea Pieces*, A.D. 1620, *MacDowell*; *Marcia Eroica* and *Finale*, *Best*; *Overture* in D, *Smart*; *Fantasia* on an *Air* by *Rode*, *Best*. At Royal Albert Hall—*Fantasia and Toccata* in D minor, *Stanford*.

Mr. G. A. Birch, at Eastleigh (two recitals)—*Prelude* in G, *Bach*; *Alleluia*, *Dubois*; *Spring Song*, *Hollins*; *Prelude* in G major, *Bach*; *Variations* on 'A Stronghold sure,' *Bach*; *Allegretto* and *Finale*, *Wolstenholme*; *Allegretto Grazioso* and *Concert Overture*, *Hollins*; *Largo*, 'Worthy is the Lamb,' and 'Amen,' *Handel*.

Mr. Herbert Gisby, St. Thomas, Regent Street (four recitals)—*Intermezzo* from Sonata No. 3, *Luard-Selby*; Sonata No. 5, *Mendelssohn*; *Benediction Nuptiale*, *Saint-Saëns*; *Marche Pontificale*, *De la Tombelle*; Sonata in F sharp, *Rheinberger*; *Prelude and Fugue* in G, *Mendelssohn*. At St. Matthew, Denmark Hill—*Phantasia and Caprice* (Sonata No. 18), *Rheinberger*; *Spring Song* and *Alla Marcia*, *Sibelius*.

Mr. Herbert Hodge, St. Nicholas, Cole Abbey (four recitals)—*Andante* in G minor, *Boëly*; 'The Question and The Answer,' *Wolstenholme*; Sonata No. 2, *Mendelssohn*; *March* in B flat, *Silas*; *Grand Chœur Dialogué*, *Gigout*; *Prelude and Fugue* in G, *Mendelssohn*.

Mr. Cyril A. Pearce, Unthank Road Baptist Church, Norwich—*Prelude* in C minor, *Bach*; *Cantilène* in A flat, *Wolstenholme*; *Recitative and Finale* (Sonata No. 1) *Mendelssohn*.

Mr. Ernest Jones, Christ Church Congregational, Llandudno—*Allegro à la Bourrée*, *John Stanley*; *Andante Pastorale* in G, *Charles Wesley*; *Cantilène Pastorale*, *Guilmant*; *Voluntary* in D, *E. J. Hopkins*.

Mr. W. J. Lancaster, at Bolton Parish Church—*Concerto*, 'Cuckoo and Nightingale,' *Handel*; 'Pomp and Circumstance,' *Elgar*; *Lamentation*, *Guilmant*; *Toccata* in C, *Bach*.

Mr. Ezra Edson, Cawthorne Parish Church, Barnsley—*Largo* from 'From the New World' Symphony; *Fugue* in D, *Bach*.

Mr. Henry Hackett, Parish Church, Burton-on-Trent (four recitals)—Sonata No. 1, *Mendelssohn*; *Fugue* in G minor (The Great); *Allegretto* and *Finale* (Sonata No. 4), *Mendelssohn*; *Pastorale Fantastique*, *P. J. Mansfield*; *Toccata* in C, *Rheinberger*; *Overture* in C, *Hollins*.

Mr. F. de G. English, Halifax Parish Church—*Toccata and Fugue* in C and *Fantasia* in G, *Bach*; *Four Sketches*, *Schumann*; *Choral Preludes* on 'Rockingham' and 'Hanover,' *Parry*; *Fantasy-Prelude*, *Macpherson*.

Mr. Harold M. Dawber, St. George's, Stockport—*Postlude* on 'Martyrs,' *Harvey Grace*; 'The Lone Forest Maiden,' *Coleridge-Taylor*; Sonata in F, *Stanford*; *Caprice Héroïque*, *Bonnet*; first Movement from Symphony No. 6, *Widor*; three Tone-Poems, *Oliver King*; *March* of the Crusaders from 'St. Elizabeth,' *Liszt*.

Mr. T. C. L. Pritchard, Belhaven Church, Glasgow—Two Choral Preludes, *Bach*; Theme with Variations, *Noble*; Vocal Solos: Aria, 'Ye foes of man,' *Bach*; three Biblical Songs, Op. 99, *Dvorák*; *Scherzo* from Symphony No. 2, *Widor*; *Prelude* to 'Tristan and Isolde,' *Wagner*.

APPOINTMENTS.

Dr. Christie Green, organist and choirmaster, St. Margaret's, Altrincham, Manchester.

Mr. Charles J. May, organist and choirmaster, St. James's, Hatcham.

Mr. E. Roberts-West, organist and choirmaster, St. Paul's Parish Church, Leamington.

Mr. James F. Slater, music-master at Queen Elizabeth's Grammar School, Middleton, Lancashire.

Mr. S. Wallbank, organist, Hexham Abbey.

Reviews.

With a view to the centenary of the birth of Gounod (he was born on June 17, 1818), the conductors of female-voice choirs will be glad to note that Mr. John E. West has recently arranged the chorus part of 'Lovely appear' (from 'The Redemption') for S.S.A., the original soprano solo part being retained. It appears in No. 464 of Novello's Trios for Female Voices. As the choral part is simple and very melodious, the edition should make a wide appeal.

There are some poems so completely expressive that one regards a musical setting as a redundancy. Rupert Brooke's Sonnet 'The soldier' ('If I should die') is such a poem. That it should make its appearance as a song was inevitable, so, knowing but too well what might have been its fate, we welcome the setting by John Ireland (Winthrop Rogers) as a sincere and unaffected piece of work, manly and dignified in expression.

In 'A Banjo Song' and 'Uncle Rome,' the words (by Howard Weeden) are so good that one enjoys the songs despite the rather ordinary music. We like especially the mixture of humour and pathos in 'Uncle Rome,' who on his deathbed hears his departed master 'swearing sort o' sociable,' and bidding the 'damn ol' nigger' loose his boat and 'come on Home.'

Frank Bridge's 'Three Miniature Pastorals' (Winthrop Rogers) are excellent examples of teaching pieces that should please both pupil and instructor. They are moderately difficult. No. 3, with its pretty, bird-like flourishes high on the keyboard and its engaging rhythm, is particularly attractive.

Dr. Percy C. Buck's setting for boys' voices of the Collect for Sexagesima is very effective, in spite of its simplicity. It consists of a treble solo, the music of which is repeated by treble chorus with varied organ part, followed by a *Coda* in two-part harmony. It is published by Messrs. Novello.

Three songs by Sidney Horner (Winthrop Rogers) are not very original. The setting of Stevenson's 'Sing me a song of a lad that is gone' suffers badly from a commonplace rhythm, and the composer is by no means happy when leaving the simple harmonic track.

Campbell Tipton's 'A Spirit Flower' (Winthrop Rogers) is a song of which an emotional singer could make much. It would have gained, we think, had some of its effects been a little less obvious and underlined.

E. H. Lemare's Andantino in B flat for the organ should enter on a further career of popularity as a result of being arranged for 'cello and pianoforte (in D) by W. H. Squire (Novello).

Obituary.

We regret to record the following deaths:

DAVID THOMAS FFRANGCON DAVIES, on April 5, at 192, Addison Way, Hampstead Garden Suburb, London, in his sixty-second year. He achieved a great reputation as a singer. Born at Bethesda, Carnarvonshire, on December 11, 1856, educated at Friar's School, Bangor, and at Jesus College, Oxford, he became a Master of Arts (Oxford) and was ordained in the Church of England. He retired from the Church on a point of doctrine, and having considerable musical ability and an exceptionally fine baritone voice he entered the musical profession after a period of study under Richard Latter, William Shakespeare, and Alberto Randegger. In 1890 he made his first appearance at a concert at Manchester, and later in the same year in 'Elijah' at the Hovingham Festival. From that time forward he was in great demand at the best concerts and festivals, and he also sang in opera. For twelve seasons he toured in America, and for three years he resided at Berlin. He returned to England in 1901, and was at once accorded a position in the front rank. He especially distinguished himself in 'Elijah,' bringing to the interpretation of the Prophet's part great fervour, dignity, and dramatic intensity. He sang in the first London performance of the 'Dream of Gerontius,' and he was the chief baritone at the production of 'The Apostles' at Birmingham in 1903. He held strong views as to the mission of a singer which he embodied in a book entitled 'The Singing of the Future.' In 1907 he suffered from a distressing nervous breakdown, occasioned probably by his overcharged temperament. A year or two ago it was hoped that he was sufficiently recovered to resume public singing, but this turned out to be impossible. He will be long remembered as one of Wales's finest and most artistic singers.

JAMES HAROLD SLATER, elder son of Mr. J. F. Slater, Hawk House, Oldham, killed in action in France, March 27. In our February number we recorded the death in France of the younger brother of the above J. H. Slater. The sorrowing father says: 'We are indeed bereft in having lost both our fine, manly boys. The one recently killed was the musical hope of the family, being a musician of much promise. He had been recently transferred to the band of the 17th Manchesters (1st clarinet), and in one of our weak places was called upon to help to keep the line and was killed in the course of the operations.' We deeply sympathise with Mr. Slater and his sorrowing family circle.

THOMAS J. LINEKAR, at Colwyn Bay, on February 8, aged sixty. For ten years (1874-84) he was organist of Hoylelake Parish Church, and for over thirty years organist at St. John's Wesleyan Church, Colwyn Bay. Mr. Linekar was a prominent Freemason in North Wales. He wrote a good deal of Church music, and some of his services and hymn-tunes are widely-known. In the Methodist Tune-book he wrote under the name of 'Raymond Berenger.' He trained several Choral Associations on the North Wales coast. His death was sudden, taking him from full activities and a strenuous life.

The death of CLAUDE DEBUSSY is recorded on p. 199.

ERRATUM.—In our April number, page 163, it should have been stated that the late Sophie Mentner was born in 1848—not 1841.

Correspondence.

CONCERNING 'SOME PLAIN WORDS.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The comments evoked by my article in your January number have been numerous, but on the whole not very reassuring. That in formulating a charge of general indifference to native music I should have pained the few genuine enthusiasts like Mr. W. W. Cobbett, was only to be expected but does not I submit appreciably weaken my indictment. Your own retort, 'What are the Academies and the powerful examining bodies doing?' does not weaken it either.

Obviously these must chiefly concern themselves with the traditional classics, and when this fact is granted there is little, on your own showing, to complain of in this direction. In one at least of these Academies everything possible is done to encourage our young composers, no concert being without one or more student work. During the past season the output has been remarkably brilliant, including a light opera written, composed, and performed by pupils. It seems a pity that the Press never even mentions these things.

The principal heads of my indictment—the neglect of all but trivial music by nearly all our publishers, the neglect of English music by concert-givers and recital-givers, especially foreign ones—the total disregard of native art as such by the Government and the public—these points remain unchallenged by anybody, and the one good purpose my article seems to have achieved is to cause some members of the Press to remonstrate with those foolish ladies who sing in foreign languages to conceal the fact that they cannot pronounce their own.

My only reason for troubling you with the present letter is that the article by M. Jean-Aubry in your March issue is so sympathetic and temperate that it seems to demand the courtesy of a reply. I smile when he practically corroborates all I say and yet calls me 'too pessimistic,'—the old *camouflage*! He deplores, as I do, 'the lack of confidence in the ability of native composers' and enlarges on this more than I dared to do. Yet, he says, he does not see the question in the same light that I do. Whereon does he base the hope of a brilliant future which he professes to entertain?

I am sorry that he mentioned the Purcell Society. You see much to be proud of in the fact that England, after two centuries of effort, has never been able to print the complete works of her greatest composer, even by private subscription, but had to call in the aid of Germany?

M. Jean-Aubry finds comfort in the fact that 'since the War, in spite of cumulative difficulties of production, the London publishers have announced a great number of important chamber-music works, and often of the best quality.' In actual fact the quantity is not great, and I do not know of a single work really undertaken by a publisher. All have been the outcome of personal enthusiasm such as that of Mr. Cobbett.

Despite my assertion that the Free-trade attitude we have always assumed handicaps our own production too severely, M. Jean-Aubry expresses his serious alarm for England's 'timorous protection and retirement.' I believe his fears to be quite groundless: in our insane chivalry we go to the other extreme, and are only too eager to 'achieve an exact knowledge of all that is happening musically in other countries.' One cannot help noticing that all international schemes are welcomed here with joy, but is there any reciprocity?

I do not know how far the London Concerts of the Société des Concerts Française in 1910 were patronised by French residents, but I do remember that they were well attended; while the concerts of English music given in Paris, from what I was told by the artists, were not patronised by either English or French.

Yours faithfully,

F. CORDER.

13, Albion Road,
South Hampstead, N.W.

NEWS FROM JERUSALEM!

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In your January issue you state that, having heard from a correspondent in Baghdad, you might someday have a letter too from Jerusalem! Well, here you are, Sir, though it will not be very illuminating, I confess. In my short stay in the Holy City I found only two churches containing organs, viz., the Church of the Holy Sepulchre and the English Church of St. George, but as to the makers of these and the capabilities of the instruments I was quite unable to find out. When I get another chance to have a day off I will endeavour to obtain full particulars, for no doubt some of your readers may be interested.

I suppose really no one enters Jerusalem, even in these days, without thoughts and feelings very far removed from current events; but my friend and self were brought rapidly

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to earth, when, on entering our hotel, we discovered a brother organist seated at a cheap German piano and playing a selection from 'The Byng Boys.'—Yours, &c.

CYRIL F. MUGROVE.

Palestine, March 7, 1918.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In your January issue which I have just had the pleasure of reading, you state in your editorial note to Capt. J. M. McG.'s letter that after Baghdad you expected soon to hear from Jerusalem. Sir, I venture to think it will be of interest to readers of the *Musical Times* that I gave an organ recital at Jerusalem in the Augusta Victoria Chapel which forms part of the building known to us as the Kaiser's palace. The palace is situated on a hill just outside the city, and the chapel is really a fine piece of modern architecture, some very good mosaic work being a prominent feature. But in our estimation it is spoilt by the fact that there are painted on the ceiling large portraits of the Kaiser and Kaiserin of Germany, in close proximity to representations of Christ and the Apostles. The acoustic is bad, like that of every other building into which I have been in this country, inasmuch as no provision seems to have been made for preventing a tremendous echo. The organ is built by a Frankfurt firm, and is placed in a gallery. Unfortunately I cannot now procure the specification, but the blowing arrangement is interesting, the bellows being actuated by means of two large pedals on which the blower stands, alternately pressing each down while maintaining his balance by holding on to a hand-rail. The following is the programme of the recital:

1. Grand Chœur in D. Guilmant
2. 'Comfort ye' and 'Every valley' Handel
3. (a) Chanson Triste Tchaikovsky
- (b) Humoresque Dvorák
4. (a) La Penitence Nicodé
- (b) Menuetto in D minor Guilmant
5. If with all your hearts Mendelssohn
6. Bridal March from 'Lohengrin' Wagner
7. Sonata No. 6 Mendelssohn

This perhaps needs some apology, but I excuse myself on the ground that I carry no music with me. However, I was able to borrow some from Jerusalem Cathedral, and my memory did the rest. For the two vocal items I was indebted to a lieutenant of the Machine Gun Corps, who possesses a particularly fine voice.

May I add that I believe I am the first British organist to perform in this building, and that I gave the recital at the request of my Commanding Officer to the members of my Battalion, who very much appreciate any form of music out here. I subsequently repeated the recital at one of the Sunday evening services which now regularly take place for the benefit of troops who are in the neighbourhood.

Yours, &c.,

HERBERT W. DAWSON,

(A.R.C.O., L.T.C.L., Organist and Choirmaster,
St. Michael's, Paternoster Royal, College Hill, E.C.4.
ex-chorister, Westminster Abbey).

London Scottish,

Jerusalem, February, 1918.

ROYAL PHILHARMONIC SOCIETY.

The season closed with the concert given on April 15. The programme was as follows:

- | | | |
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| Overture | 'Hebrides' | Mendelssohn |
| Adagio for Strings from 15th Divertimento, E flat | | Mozart |
| Aria | 'O Don Fatale' ('Don Carlos') | Verdi |
| MISS ETHEL PEAKE. | | |
| Scene No. 5 | From 'A Village Romeo and Juliet' | Delius |
| Symphony No. 5, in E (Op. 64) | | Tchaikovsky |

Under Sir Thomas Beecham adequate interpretations were given, but special mention must be made of the string-playing in the Mozart Adagio.

We fear that the season has involved a heavy loss notwithstanding the attractiveness of the programmes submitted and the excellence of the performances. A special appeal from the directors to the members and others interested, or who should be interested, to endeavour to increase the support to the Society, appeared in the programme. We hope and trust that the appeal will succeed. Surely the Philharmonic cannot be allowed to go under!

London Concerts.

QUEEN'S HALL.

Royal Academy students gave an orchestral concert on March 22. Miss Lilian Southgate played the first movement of Chopin's E minor Concerto, and Miss Peggy Cochrane played W. H. Reed's MS. Violin Concerto in A minor. A Romance for Violin by Edward T. Jenkins (orchestral scholar) was played by Miss Gladys Chester, and songs were sung by Miss Heartsease Marley, Miss Marjorie Perkins, Miss Elsa Macfarlane ('Wind-bells,' by Arthur L. Sandford), Miss Bessie Jenkins, and Mr. Sydney Ellis. Sir Alexander Mackenzie conducted.

Trinity College students gave an orchestral concert on April 6. Master Nicholas Roth (violin), Miss Marjorie Silvio (cello), Miss Catherine O'Brien (pianoforte), Miss Eugenie Harrison and Miss Patty Bowen (vocalists) were amongst those who were distinguished. Under Mr. Joseph Ivimey the orchestra was highly efficient. The 'Leonora' Overture No. 3 and Coleridge-Taylor's 'Bamboula' were amongst the orchestral items. A Prelude for organ and orchestra composed by Dr. Pearce and played by M. Troisfontaines was another number of great interest.

QUEEN'S HALL SYMPHONY ORCHESTRA.

The concert given under Sir Henry Wood on April 13 gave pre-eminence to César Franck. The Symphony in D minor was finely played—custom does not stifle its infinite variety and beauty—and the less important although fully characteristic Symphonic-poem 'Les Diéjns,' the pianoforte part of which was played with great skill by Miss Myra Hess, was another example. This distinguished pianist also performed with the utmost finish and delicacy the solo part of Mozart's Concerto No. 2, in A (K. 488), a joyful work that needs no story but which appeals directly to one's sense of the beautiful. The singer was Madame D'Alvarez. She sang the Air de Chimène from Massenet's 'Le Cid' with her usual moving dramatic intensity, and the 'Agnus Dei' from 'L'Arlesienne.' In the latter piece the gestures made were surely inappropriate! But we must take this highly gifted singer as we find her. We are not bound to look at her, but as soon as she sings we are bound to listen to her—sometimes spellbound. Three orchestral Ballet pieces, a Minuet from 'Platée' and a Musette and a Tambourin from 'Fêtes d'Hébé,' by Rameau, finely finished the concert.

At the annual concert of the Tonic Sol-fa Composition Club, given recently, Mr. George Oakley, who presided, stated that during the existence of the Club 2,782 compositions had been written by members. The South London Choral Association, under Mr. L. C. Venables, performed the choral items on this occasion.

A series of concerts promoted by the Sunday Musical Union, to be given at Queen's Hall, provides excellent musical fare. Two concerts are given on each Sunday—in the afternoon at 3.30 and in the evening (with the same programme) at 8.40, smoking being allowed at the evening performance. The Queen's Hall Orchestra, under Sir Henry Wood, is the strong feature, but eminent soloists add to the attraction of the scheme.

ÆOLIAN HALL.

Madame Alys Bateman gave a concert for the 'Children's Jewel Fund' on April 10, at which she sang Hérold's 'Isabelle,' and Mr. Murray Darcy also sang. The Belgian Quartet in its best style performed the Debussy Quartet.

Mr. Gervase Elwes gave another of his fine recitals on April 11. He sang Brahms's 'Four Serious Songs,' and a set of songs by British composers, John Ireland, Frank Bridge, Miss J. Hamilton, and Battison Haynes being represented. Reynaldo Hahn was the French composer drawn upon.

Among other most notable recitals given recently we must include that of M. Zacharewitsch (violin) on April 10, that of Mr. Vladimir Rosing on April 14, and that of Miss Doris Manuelle on April 17, when this gifted singer sang a catholic programme with fine taste.

ROYAL CHORAL SOCIETY.

The 'Messiah' performance on Good Friday attracted an enormous audience. The Queen and Princess Mary attended. The soloists were Miss Ruth Vincent, Miss Phyllis Lett, Mr. Ben Davies, and Mr. Robert Radford—a fine quartet. Sir Frederick Bridge conducted.

BEECHAM OPERA.

The Drury Lane season closed on Saturday, April 6. The last operas performed being 'Figaro' and 'Carmen.' Miss Doris Woodall was an attractive Carmen, and Miss Caroline Hatchard sang Micaela's part charmingly. There were remarkable audiences on both occasions. The season has been a wonderful and highly gratifying success. The company has left London for seasons to be given at Birmingham and Manchester. But the Metropolis is to enjoy a new season at the end of May.

Miss Myra Hess gave a pianoforte recital at Wigmore Hall on April 10. Such brilliant playing and such interpretation as this always attracts and satisfies. Her programme included representative pieces by Bach (three of the '48' Brahms (the F minor Sonata), Rachmaninov, and Franck.

Mr. W. Smith-Woods gave a lecture-concert on 'good and bad music' recently at Cheltenham. He secured the attention of a large audience.

Sir Alexander Mackenzie has been giving lectures on 'War Music' at the Royal Institution. Amongst his most interesting observations he pointed out that the period which covered the Napoleonic wars—about twenty years—was the most brilliant in the history of music. He also said that this nation owed a great debt to Charles Dibdin.

The Oriana Madrigal Society gave one of its excellent concerts of part-music at the Royal Victoria Hall (Waterloo Road) on April 17. 'Owls,' by Elgar, and 'Craig Dhu,' by Delius, were amongst the beautifully executed part-songs.

WIGMORE HALL.

AN ANGLO-FRENCH CONCERT.

A well-nigh perfect specimen of the art of programme-making was offered on Saturday afternoon, April 6, at a concert given under the auspices of four different Anglo-French Societies (L'Entente Cordiale Society, Fédération Britannique de l'Alliance Française, Alliance Franco-Britannique, and Société des Concerts Français). The programme, entirely devoted to modern French and English music, and compiled, we believe, by M. G. Jean-Aubry, was admirably designed to illustrate not only the qualities and characteristics of each of the two Schools, but also their relation to and completion of each other.

The French section, preceded by a few interesting remarks on French music from Mr. Edwin Evans, was headed by two pianoforte pieces illustrative of the typically French predilection for the rejuvenation of old styles in modern form, viz., Ravel's 'Pavane pour une infante défunte,' and Debussy's 'Hommage à Rameau,' excellently played by Mr. Anthony Bernard. The latter glorious piece, and the delightful 'Fantoches' by the same composer, were perhaps more truly representative of his art than the Violin Sonata, however admirably played by Messrs. Désiré Defauw and Anthony Bernard—a work abounding in attractive moments, but lacking continuity and that sense of balance usually found in Debussy. The other songs included in the first part of the programme were chosen from Chausson, Duparc, Fauré, and Roussel, and they were truly wonderfully interpreted by Miss Olga Haley, a young artist who will doubtless more than fulfil her early promise.

At the beginning of the second half of the programme, devoted to modern British music, M. Jean-Aubry spoke at some length on the subject; and it was most interesting and gratifying to hear a Frenchman's sympathetic appreciation, rendered all the more sincere by one or two candid exceptions. The second Violin Sonata by John Ireland was played by M. Defauw, with the composer at the pianoforte,

and again the spontaneity and strong individuality of this work made a profound impression. It was distinctly felt that the great success it scored at its first performance was due to more than curiosity, and that the Sonata loses nothing on closer acquaintance, but more and more reveals the strength of a great work that will live. Another interesting feature of the programme was the first public performance of the 'Kaleidoscope,' by Mr. Eugene Goossens, played by the composer. These twelve small pianoforte pieces—to be published shortly by Messrs. J. & W. Chester—are little pictures of child-life and gems of quaintness and humour, which will prove worthy of comparison with Debussy's 'Children's Corner' and Moussorgsky's 'Nursery.' Songs by Frank Bridge, Vaughan Williams, and Granville Bantock (the latter example scarcely worthy of the standard of the scheme), and Mr. Roger Quilter's 'Three Songs of William Blake,' accompanied by the composer, completed the interesting programme.

Miss Marie Levinshaya is giving at her studio, 50, Leinster Gardens, W.-2, a series of concerts at which Beethoven's two Violin and Pianoforte Sonatas are being played with herself at the pianoforte and Marjorie Hayward, Désiré Defauw, and Richard G. Kay as violinist in turn. Two Sonatas are given at each concert, the dates being Sundays, April 21, 28, May 5, 12, 19, and Wednesdays, April 24, May 1, 8, 15, 22. Sunday programmes are repeated on Wednesdays. On both days the concert begins at 3.15. Short introductory addresses are given. It is believed that the intimacy and informality of these gatherings provide an environment favourable to appreciation.

THE ROYAL COLLEGE OF MUSIC.

During the Easter term the following awards were made by the Director and board of professors: Council Exhibitions—Evaline Bingham (singing), £6; Dilya Evans (cello), £10; Thomas J. Harris (organ), £6; Stephanie M. Hess (violin), £10; S. D. Kathleen Markwell (singing), £8; Elizabeth E. Powell (pianoforte), £10. Charlotte Holmes Exhibition (£15)—Margaret L. Harrison. The Director's History Essay Prizes—E. Marjorie Barton and Doris G. G. Eady. The George Carter Scholarship—Renewed for one year to James E. Wallace. The Prince of Wales has consented to accept the presidency of the College, and will enter on the duties when the War is ended.

TONBRIDGE ORCHESTRAL SOCIETY.

On March 28, this Society gave its thirty-second Concert to a most appreciative audience. Here, as in most places, orchestras have been greatly depleted on account of military and other services. It is therefore praiseworthy that in spite of the greatest difficulties old standards of performance were on this occasion so thoroughly well maintained. Mr. H. C. Stewart, the able conductor, is a local asset of great value. The concerts of the Society are always given in the boys' school (Tonbridge School), by kind permission of the headmaster (Mr. Lowry), and a better room for such a purpose it would be difficult to find. The programmes present representative classics, and always include overtures, symphonies, suites, &c. The vocal items for years past have consisted principally of the works of British composers. The concert opened with a Solemn March composed by the conductor, an effectively scored work. A group of songs by Mallinson was sung by Mr. Madoc Davies, and Boellman's 'Variations Symphoniques' for 'cello and orchestra were played in a masterly manner by Mrs. H. C. Stewart. Dvorák's popular 'From the New World Symphony' was given in its entirety, and the concert concluded with two Hungarian Dances by Brahms. Clearly the Tonbridge Orchestral Society deserves the support of the music-lovers of the district.

The continuation of Mr. Clutsam's articles on 'Principles of Modern Composition' is unavoidably held over to our next number.

The Lass with the delicate air.

May 1, 1918.

ARRANGED AS A PART-SONG FOR MIXED VOICES

BY

JOHN E. WEST.

Melody by MICHAEL ARNE.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegretto grazioso. *poco rit.* *a tempo.*

SOPRANO. Young Mol - ly who . . lived at the foot of . . the hill, Whose

ALTO. Whose

TENOR. Whose

BASS. Whose

ACCOMP. *Allegretto grazioso. ♩ = 112.* *poco rit.* *a tempo.*
p *p*

fame ev - 'ry . . maid - en with en - vy doth fill, Of beau - ty . . is . .

Whose fame . . with en - vy doth fill, Of beau - ty is

fame . . with en - vy doth fill, Of beau - ty is

fame ev - 'ry . . maid - en with en - vy doth fill,

This Part-song may be sung a semitone lower (in G flat) if found more convenient.

Folio editions of this Song in Key F and Key G with accompaniment by Thomas F. Dunhill, price 1s. 6d., and a school edition (*The School Music Review*, No. 312), price 2d., are published by Novello and Co.

The Musical Times, No. 903.

(1)

blest with so . . am - ple . . a . . share, Men call her . . the . . lass with the

blest with a share, Men call her the lass with the

blest with so am - ple a share, Men call her . . the . . lass with the

Men call her the lass with the

del - i - cate air, with the *p dolce.* del - i - cate

del - i - cate air, with the *p dolce.* del - i - cate

del - i - cate air, with the *p dolce.* del - i - cate

del - i - cate air, with the *p dolce.* del - i - cate

del - i - cate air, with the *p dolce.* del - i - cate

air, . . Men call her . . the lass with the . . del - i - cate air.

air, . . Men call her . . the lass with the del - i - cate air.

air, . . Men call her . . the lass with the . . del - i - cate air.

air, Men call her the lass with the del - i - cate air.

poco riten.

poco riten.

poco riten.

poco riten.

poco riten.

One ev - 'ning last May, In

One ev - 'ning I tra - versed the grove, Not

One ev - 'ning last . . May, as I tra - versed the grove, In

One

thought - less re - tire - ment not dream - ing of love, . . The gay

dream - ing, not dream - ing of love, . . The gay

thought - less re - tire - ment not dream - ing of love, I chanced to . . es -

ev - 'ning last May, not dream - ing of love, The gay

nymph I chanced to es - py, . . She had a

nymph I chanced to es - py, And real - ly . . she had a most

- py the gay nymph, I . . de - clare, And real - ly . . she had a most

nymph I chanced to es - py, She had a most

p dolce.

del - i - cate air, a del - i - cate

p dolce.

del - i - cate air, a del - i - cate

p dolce.

del - i - cate air, a del - i - cate

p dolce.

del - i - cate air, a most del - i - cate

p

poco riten.

air, . . . And real - ly . . . she had a . . . most del - i - cate air.

poco riten.

air, . . . And real - ly . . . she had a most del - i - cate air.

poco riten.

air, . . . And real - ly . . . she had a most del - i - cate air.

poco riten.

air, . . . And real - ly she had a . . . most del - i - cate air.

a tempo. *mf*

That mo - ment young Cu - pid se - lect - ed . . . a . . .

a tempo. *p*

That mo - ment young Cu - pid se - lect - ed . . . a . . .

That mo - ment young Cu - pid se - lect - ed . . . a . . .

Young Cu - pid se

a tempo. *p*

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into several systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings.

The lyrics are as follows:

dart, And pierc'd with - out pit - y my in - no - cent heart, And from
 dart, And pierc'd with - out pit - y my in - no - cent heart, And from
 ed . . a . . dart, And pierc - ed my heart, young
 lect - ed a dart, And pierc'd my in - no - cent heart,
 thence how to gain the dear maid was my care, . . For a cap - tive I . .
 thence how to gain the dear maid was my care, . . For a cap - tive I
 Cu - pid, with - out pit - y, A cap - tive I . .
 young Cu - pid, young Cu - pid, A cap - tive I
 fell to her del - i - cate air, her del i - cate
 fell to her del - i - cate air, her del i - cate
 fell to her del - i - cate air, her del i - cate
 fell to her del - i - cate air, to her del i - cate

The score includes dynamic markings such as *p* (piano) and *p dolce* (piano dolce). The piano accompaniment features a variety of chords and melodic lines.

poco riten.

air, . . For a cap - tive I fell . . to . . her . . del - i - cate air.

air, . . . For a cap - tive I fell . . to her del - i - cate air.

air, . . . For a cap - tive I fell . . to her del - i - cate air.

air, For a cap - tive I fell . . to . . her del - i - cate air.

A thou - sand times o'er I've re - peat - ed . . my suit, But

A thou - sand times o'er I've re - peat - ed . . my suit, But

A . . thou - sand times o'er I've re - peat - - - ed . . my

A . . thou - sand times o'er I've re - peat - ed my suit, But

still the tor - men - tor af - fects to be mute; Then tell me, ye

still the tor - men - tor af - fects to be mute; Then tell me,

suit, still the tor - men - tor af - fects to be mute; Then tell me, ye

still the tor - men - tor af - fects to.. be.. mute; Then tell me, . . .

swains, who have con - quered the fair, . . How to win the dear lass with the

tell me, tell me, ye swains, How to win the dear lass with the

swains, who have con - quered the fair, . . How to win the dear lass with the

... ye swains, ye swains, How to win the dear lass with the

pp dolciss.

del - i - cate air, with the del - i - cate

pp dolciss.

del - i - cate air, with the del - i - cate

pp dolciss.

del - i - cate air, with the del - i - cate

pp dolciss.

del - i - cate air, with the del - i - cate

pp dolciss.

del - i - cate air, with the del - i - cate

rit. pp

air, . . How to win the dear lass with the del - i - cate air.

rit. pp

air, . . How to win the dear lass with the del - i - cate air.

rit. pp

air, . . How to win the dear lass with the del - i - cate air.

rit. pp

air, How to win the dear lass with the del - i - cate air.

rit. pp

air, How to win the dear lass with the del - i - cate air.

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REPORT ON MUSIC IN WALES.

By THE ROYAL COMMISSION ON UNIVERSITY EDUCATION.

This Report, which has recently been published [Cd. 8991], contains many interesting observations on the conditions of music in Wales, and makes suggestions of a far-reaching character. Sir William H. Hadow was one of the nine Commissioners. We give the Report verbatim so far as it relates to music:

NATIONAL LOVE OF MUSIC.

From the time of their earliest records the Welsh have been conspicuous for their love of music, and at the present day there is no people in Europe with whom song is a more intimate means of expression. It may, indeed, be said without exaggeration that Wales is a land of singers, and that she has the power of making, in music, a contribution to the art of the world which is comparable to the highest achievements of painting or poetry or sculpture. The beauty and variety of her folk-songs, the strength and dignity of her traditional hymn-tunes, her gift of spontaneous part-singing and of ready improvisation, all combine into an endowment of natural resources which if fully utilised will place her among the first musical countries.

PRESENT STATE OF WELSH MUSIC: OBSERVATIONS.

But these resources have not been fully utilised. Hitherto Welsh music has moved within too narrow limits, and even there has shown too little desire for progress and too little power of discrimination. A national art may be founded on folk-melodies, it cannot be constituted by them, and in the larger fields of composition the Welsh have not taken their proper place. Their great choral societies can do wonders with Handel and Mendelssohn, with comparatively easy idioms practised again and again until they have become familiar, but they have not acquired enough knowledge or shown enough sense of adventure to climb above the beaten track and essay heights yet unattempted. In a word there is too much tendency to rest satisfied with easy achievement, and to treat success already won as the end of effort rather than its further stimulus. Again, Welsh music has hitherto been chiefly vocal, and has in no way kept pace with the modern development of instrumental composition and performance. Throughout the greater part of Wales there is little or no chance of hearing an orchestra, much less of taking part in one; at the Eisteddfod of 1916 there appeared but one string quartet, at that of 1917 there were, for the prize in chamber-music, no competitors. This may partly be due to extraneous reasons into which it is not here necessary to enter; the fact remains that to a large number of the Welsh people the whole literature of symphonic and concerted music is virtually a sealed book. It is impossible to overestimate the loss which this entails—one could as well imagine a study of English poetry without Shakespeare, and there can be no doubt that, if Welsh music is to take the rank to which the natural gifts of the nation entitle it, steps must be taken to have this disability removed. Some facilities are offered by the chief industrial centres, such as Cardiff, but they are far too infrequent; shortly before the War a professional quartet was established at Aberystwyth, but it does not seem wholly to have fulfilled the purpose for which it was intended: apart from these exceptions there is nothing of real value.

PROF. LLOYD WILLIAMS.

The present state of music in Wales is well described by Prof. Lloyd Williams. Attention should be specially directed to the following paragraphs:

Although there is much singing in the country, it must be confessed that there is no corresponding progress in musical taste and knowledge. The widespread system of local and provincial Eisteddfodau has done much to improve the quality of choral and solo singing, but it has done positive harm in directing attention to the prize and the victory rather than to music itself. In addition, the local committees, composed largely of business men, in their anxiety to ensure the financial success of their Eisteddfodau, have to a great extent confined their choice of competitive pieces to such as were already more or less familiar. The inevitable result has been to limit the repertoire of choirs and

soloists, and thus to bring about a lamentable retardation of progress.

In the populous districts some attention is paid to the violin and other orchestral instruments, but in most of the rural areas the only instruments studied are the pianoforte and organ. The prevalence of the Sol-fa system has done much good in enabling a large number of people to read and study comparatively easy music. Unfortunately, the system that was originally introduced as an aid to the study of the universal language has been regarded as sufficient in itself, and the rich treasures of the world's music are still inaccessible to the great majority of Welsh singers.

Closely connected with the above is the curious fact that a high proportion of the conductors of the smaller choirs, the precursors and the teachers of music-classes, are untrained; frequently they are artisans who have enjoyed no educational advantages beyond the elementary school. In most cases they refuse to give way to the professional musician, and very often with good reason. Their musical instinct, their unselfish though unrequited labours, and their tact in the management of men, enable them to maintain an influence over their fellow-singers which many trained musicians entirely fail to secure. One would be sorry to see this unique democratic factor disappear, but in the interest of progress it is imperative that such teachers and conductors should receive a proper training.

The department of music that receives least attention is that of musical appreciation, hence very few people are able to listen to good music with that keen enjoyment that comes from an understanding of its structure and æsthetic elements.

The number of amateurs that study harmony, counterpoint, and composition is large, and many of them show much facility in the writing of simple vocal pieces. Aberystwyth, and particularly Cardiff, have turned out a number of clever writers. Of recent years the progress in this direction has been so rapid that we look forward to seeing Wales occupying an honourable place in the realm of creative music. Up to the present, with a few exceptions, there is more cleverness than inspiration in the works produced—it still remains for our composers to 'find themselves.'

EXISTING PROVISION.

The educational machinery at present available is in no way adequate to effect the needful reform. At the University College, Cardiff, there is it is true a full Department of Music under Prof. David Evans, which not only prepares students for University degrees but exercises some supervision over the music of the district; at Aberystwyth the Chair of Music has not been filled since the death of Prof. Jenkins in 1914, and there is no lectureship or other University office to take its place; at Bangor Dr. Caradog Roberts as Director of Music is doing all that conditions allow, but there is no music department in the College, and no intra-mural work except in connection with the training of Elementary School teachers, and for the conducting of the College Societies. The representatives of Bangor have put in a strong plea for a whole-time Directorship of Music, with wide extra-mural duties attached to it, and Sir H. Reichel expressed the opinion that this was more important than the preparation of students for degrees in music. Nor in the schools does the teaching of music as yet find a sufficient place. It is difficult to fit it in with the requirements of the Central Welsh Board, or to find for it any adequate space in the time-table, and so far from there having been any advance, Prof. Lloyd Williams informs us that the level of singing and sight-reading in schools throughout Wales is materially lower than it was twenty years ago. Outside the University and the schools there are many private music-teachers, some of high quality, but there is no satisfactory means of distinguishing between the better and the worse, and a large number of the teachers are below the mark. At present the only considerable endowment for any student of music is a sum of £100 from the Caradog Scholarship, increased by the Glamorganshire County Council to £140 and tenable at Cardiff. Finally, in no educational institution is the staff large enough to do the extra-mural work which is urgently needed.

On the other hand, outside the University and the schools a good deal is being done to prepare the ground. The National Eisteddfod and the local Eisteddfodau already do excellent work; in nearly every chapel in Wales there is a literary society which meets during the winter months and gives, among others, addresses on musical subjects; the singing-classes are well attended and could easily be used for the development of musical appreciation. And when, in addition to all this, we realise the great national genius of the Welsh for music, it is clear that there is abundant material on which further education might most profitably be bestowed.

PROPOSALS FOR DEVELOPMENT.

A CENTRAL CONSERVATORIUM?

The proposal that this should be effected by the establishment of a Central Conservatorium or National School of Music is supported by Prof. Evans and Dr. Caradog Roberts. Prof. Lloyd Williams however 'would strongly think it better to associate the teaching with the University Colleges rather than have a separate establishment.' All the witnesses are agreed on the advisability of strengthening the musical life of the Colleges, of establishing a central Welsh Council for music, and of bringing the University more closely into touch with the Eisteddfod and with the other forms of national musical life. Not less did they hold it desirable that the University should directly or indirectly influence, so far as possible, the musical life of the schools.

In any constructive scheme for musical education for Wales what is of special importance is the utilisation of existing resources and the co-operation of existing institutions. To such a scheme not only the University and the schools should contribute, but the National Eisteddfod, the local Eisteddfodau, the local choirs and choral societies, the Welsh Folk-song Society; in short, all bodies which are principally concerned with the practice of music or with the development of musical taste and appreciation. The whole organization should be broad and representative, touching as widely as possible the musical life of the people and animated by every breath of the national spirit and the national genius. If therefore the following recommendations are made mainly from the standpoint of the University, this is not because other elements are disregarded or undervalued, but because it is with the University that we are primarily concerned.

RECOMMENDATIONS.

MUSIC WITHIN THE UNIVERSITY.

The first recommendation is that there should be in each Constituent College of the University a fully staffed Department of Music, including a Professor and at least one Lecturer. In Cardiff two or even three Lecturers may be required; in Aberystwyth and in Bangor, at the present time, one would probably suffice. These should not only prepare students for University degrees, but should be even more occupied in exercising, so far as possible, an influence over the whole musical life of the College and of the district in which it is situated. There need be no fear of undue overlapping; music counts for so much in Wales that there will be plenty of occupation for all three centres, and if other Colleges are admitted to University rank there will still be enough work for them to share without encroaching.

Among many forms of intra-mural work in addition to the direct instruction for degrees in music the following may be suggested:

The encouragement of College Musical Societies, not only for choral music but for instrumental music, both chamber and orchestral, in which the performers should, so far as possible, be recruited from the undergraduates themselves. Some of the English Secondary Schools have already got very promising school orchestras. It ought not to be difficult for the Welsh Colleges to follow their example.

The organization of occasional concerts by first-rate orchestras, quartets, &c., which should be preceded by lectures on the chief works to be performed. This might be extended into a complete scheme for the teaching of musical appreciation which would be of great educational value.

The organization, in course of time, of an annual Festival for the whole University in which the forces of the different Constituent Colleges should combine. The main

difficulties in the way of this are questions of distance and expense, but if these could be got over, as they might be with a sufficient musical endowment, such a Festival would be of great use in holding together the musical resources of the University and in keeping them at their best. The Festival should be held at the different Constituent Colleges in rotation, and might on some occasions coincide with meetings of the University Court.

The institution of a Music section in the University Press and the issue from it of music for national use. To this should be added the development to the fullest possible extent of the music department in the National Library, together with the formation of small working musical libraries in the Constituent Colleges. In these it is needless to say that the national music of Wales should take an important part. Such activities would materially assist the Welsh Folk-song Society and the National Eisteddfod in addition to the University itself, and would be of great assistance towards the production of a much needed work—a comprehensive and scholarly history of Welsh music.

CO-OPERATION WITH EDUCATIONAL BODIES.

Secondly, the University should co-operate as closely as possible with the Central Welsh Board, and with the various representatives of elementary and secondary teaching in the Principality, to give more opportunity and encouragement to musical education in the schools. We were told by more than one witness that the present opportunities were unduly limited, that there were no wholly satisfactory collections of school songs, and that the general level of school music was declining rather than rising. Here is a case in which by mutual agreement and co-operation a great deal of valuable work might be done. Music might be allowed a little more space in the time-table, not only without detriment but with positive advantage to the study of other subjects. A first-rate book of Welsh national songs graded suitably to the voices of children of different ages could be compiled and put into circulation. The same could be done in the case of the Welsh hymn-tunes. Again, the University could materially assist the schools by organizing local examinations in music, which should test the singing and musical intelligence of the children in the different schools throughout the area. This scheme might well be extended from the schools to the local choral societies, the conductors of which might bring their choirs to be tested by representatives of the University or of the Colleges, and if successful might receive diplomas. In this scheme there would, of course, be no competition as between one school or choir and another, but recognition for all who came up to the required standard.

CO-OPERATION WITH NATIONAL EISTEDDFOD, ETC.

Thirdly, the University should work in as close co-operation as possible with the National Eisteddfod and the local Eisteddfodau. It is obvious here that great care would have to be exercised in order to avoid any appearance of patronage or interference. These various institutions have done within their limits work of great value, and the scheme is devised not so much to criticise them as to afford them wider scope and fuller opportunity. But here again two or three obvious points may be brought forward for consideration.

The choice of music in these Festivals is not up to the level of the performance. At the Eisteddfod of 1916, for example, the programmes of the evening concerts were not very satisfactory; at that of 1917 the selection of hymn music for the Gymanfa was marred by the inclusion of some modern sentimental tunes which had no right to any place in such a gathering. Here a great deal might be done by judicious suggestion and advice on the part of experts who have made a life-long study of the subject. Again, much more might be done at the Eisteddfod to encourage the practice of united and combined singing. A few years before the War this was suggested by one of the adjudicators, who was met simply by the unanswerable argument that it was never done. A reform in this direction might add to the Eisteddfod a further glory greater than it has ever yet attained. It is impossible to over-estimate the effect of a performance, say, of the 'St. Matthew' Passion, with the choruses sung by the whole force of the competing choirs, and the chorales—like the hymns at the Gymanfa—by the whole body of the audience.

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In regard to the local Eisteddfodau the work of the University would be less direct, and would consist mainly in the award of diplomas as suggested above and in periodic visits in which advice might be given as to choice of music and where necessary as to the handling of choirs. It must be remembered that, as Prof. Lloyd Williams has told us, many of these local conductors are untrained men of great natural ability who have deservedly acquired a high reputation in their own locality. But there is no doubt that if the matter were placed on the proper footing they would be ready to consult with the first-rate experts and to give full attention to their advice.

APPOINTMENT OF MUSIC DIRECTOR.

ESTABLISHMENT OF COUNCIL OF MUSIC FOR WALES.

In order to assist in unifying the general scheme of musical education throughout Wales it may further be recommended (a) that the University establish an office of Music Director which should be held preferably by the Professor of Music at one of the Constituent Colleges. As Professor, the Director would have his special work in his own College and in the district in which it is situated. As Director he would have a certain primacy, roughly analogous to that which is exercised in the ordinary work of the University by the Vice-Chancellor in comparison with the other Principals. This Directorship should be held on the same terms as the University Chairs, and should be of sufficient value and importance to ensure the services of a musician of acknowledged pre-eminence. (b) That there be set up for Wales a general Council of Music, of which the Director should be *ex officio* Chairman, the remaining Professors of Music in the University *ex officio* members, and the other members appointed for terms of years by—(1) the University Court, (2) the Faculty of Music, (3) the National Eisteddfod Association, (4) the General Welsh Board, (5) the Associations of Headmasters and Head-mistresses in Secondary and Elementary Schools, (6) the Welsh Folk-song Society, and (7) such other societies and associations as may from time to time be invited to take part. There should also be a limited power of co-optation in order to secure the presence of any Welsh musicians of eminence not otherwise included.

FUNCTION OF COUNCIL.

This Council should act as the supreme consultative body on all matters with which the musical education of Wales is concerned. It should be limited in number, and of such dignity and position that membership of it would be counted as a real and valuable distinction. It is not proposed that it should have independent administrative or executive powers, though it might at any time exercise, either as a whole or through committees, any functions entrusted to it by the University, or the National Eisteddfod, or the Central Welsh Board, and we think that the University would do well to make an annual grant towards its necessary expenses. For example, it might well undertake the task of compiling a definitive collection of national songs; another of national hymn-tunes; and the selections of these which are to be put in daily use in schools or colleges. It might also be able to give valuable advice and assistance to the Folk-song Society, to the National Library, to the various learned societies which have music within their purview; in short, to all bodies which could in this matter profit by the aid of reasoned expert opinion. Besides this it should issue each year, with the help of the Colleges and all other bodies concerned, a co-ordinated report on the progress of Welsh music during the past months, together with a statement as to the needs yet remaining to be satisfied and the best method of dealing with them. Most of all, perhaps, the value of such a Council would be to serve as an organized embodiment and expression of Welsh nationality in music, not by excluding or discouraging the practice of the great masterpieces of other countries—on the contrary, in any sound system of musical education these should be cordially welcomed—but in so using them as to educate the national genius and to train it to deliver the national message. Such a Council might do for the music of Wales what, rather more than half-a-century ago, a group of enthusiasts did for that of Russia. The material on which Moussorgsky and his friends set to work was certainly not richer than that which is at the disposal of

Welsh musicians to-day; the great fabric of Russian music which they have built up is a standing example of the value of a national movement wisely conceived and skilfully treated. Wales can do at least as well as this if she will set herself to the task.

The above is no more than a general scheme, the working out of which in detail will necessitate a good deal of conference and a good deal of mutual adjustment, but it may be confidently expected that with so great an issue the work will be thoroughly and competently done. Throughout the whole Principality music has even now a potent unifying influence. Its power will be stronger still as the Welsh people begin more fully to realise the immense possibilities which lie before the development of their national genius. There is much yet to be accomplished, but the power to do it is evident and the reward is certain.

Y.M.C.A. APPEAL TO MUSICIANS.

The following is a list of subscriptions of One Guinea and upwards received since the acknowledgments made in our March number, p. 121.

	£	s.	d.
(Per the I.S.M.)			
Mr. and Mrs. Roedel	2	2	0
Mrs. H. A. Picken	2	0	0
Mr. Visetti, Mr. C. Hancock, Mr. A. J. Lancashire, Miss M. E. Borman, Miss F. E. Flatman, Dr. Markham Lee, Mr. A. H. Essan, each One Guinea, and smaller sums from thirty-three other subscribers.			

RESULTS OF ENTERTAINMENTS, RECITALS, ETC.

	£	s.	d.
Recital, Holloway Polytechnic, by Messrs. R. S. Mitchell and Sydney Sheppard, and Miss Hilda Goldby	21	17	6
Per Miss Margaret Tweedy, Northallerton	19	6	0
The Chaplin Trio, additions to Collection at their 'Hour of Ancient Music,' making a total of	18	0	8
The Misses Cargill, Edinburgh (per Mr. Hobkirk)	33	0	8
The Boarders of Thorne Hall School	1	13	6
Mr. A. Wood, Kentish Town Congregational Church	3	13	6
Leamington Secondary Girls' School, Entertainment by Members of Music Circle	1	13	0
Dollar Academy, per Mr. C. G. Allsopp, performance of 'Ali Baba'	26	0	0
Mr. W. T. Wright, Newark Parish Church	3	16	3

Many entertainments have been arranged to take place in various parts of the country. Sixty gifts in kind (music and instruments) have been received from generous friends, and also the following subscriptions. The statement shows the progress of the fund up to April 16:

DONATIONS OF ONE GUINEA AND UPWARDS.

Mr. John Skinner (per Editor *Musical News*), £5 13s. 6d.; Mr. W. H. Squire, £5 5s.; Mr. Frank Dawes, Mr. Munro Davison, Miss Ethel Haselden, each £2 2s.; Mr. Wright Greaves, Mr. Edward German, Mr. Fred E. Weatherley, Miss Alice Bernard, Mr. G. H. Frangley, Messrs. Lyon & Hall, Mr. Edward Waterman, Miss Ethel M. Boyce, Mr. A. S. Warrell, Lady Harris, Miss Grace Stow, Miss Mary Sandiland, Mr. Walter E. Tyer, Mr. and Mrs. Bertram Jones, Mr. Gervase Elwes, Mrs. T. P. Lockwood, each £1 1s., and a large number of smaller sums.

RECEIVED DURING THE MONTH MARCH 11 TO

APRIL 10, 1918.

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Readers are reminded that communications regarding concerts and subscriptions should be addressed to the organizing secretary, Miss Katharine Eggar, Y.M.C.A., 260, Tottenham Court Road, W.-1; Dr. H. Walford Davies is the hon. treasurer for this appeal.

Musical Notes from Abroad.

PARIS.

(FROM OUR OWN CORRESPONDENT.)

The German bombardment to which Paris has lately been continually subjected has considerably impeded musical life. A certain number of concerts have been postponed *sine die*. The permission granted to the management of concert halls to continue to arrange concerts, provided that they can guarantee the security of the public, has made music possible again, but the present military situation has in its turn caused much disturbance, and concerts are held over for the present.

THÉÂTRE DU VIEUX COLOMBIER.

Before closing down, owing to raids and bombardments, the concerts now organized by Madame Jane Bathori-Engel have offered to the public a few first performances of chamber music, among which must be mentioned chiefly a Sonata for Violin and Pianoforte by M. Arthur Honegger and two 'Poèmes sénégalais' for voice and string quartet by M. Francis Poulenc. I have already had the opportunity of mentioning these two interesting young composers, who have scarcely reached the end of their teens. Both are extremely gifted, and give promise of a future full of interest. Even now they are feeling their way in a manner that is worthy of the utmost attention. M. Arthur Honegger is a young composer of Swiss origin, but he has lived almost continually in France, and his musical culture follows closely the modern French school. However, there is in his music a certain charm and simplicity, and a wealth of emotion, which seem to me to derive from his native country, and which are even more apparent in his Sonata than in his recent songs. M. Poulenc, from whom we had already heard a 'Rapsodie nègre' which proved one of the musical events of the present season, has once more shown his interest in African music.

Not that Africa, to be quite candid, is an absolute novelty in French music. Since Félicien David's 'Le Désert' we have frequently seen French musicians reverting to Africa for their tone-colours, though not always with the happiest result. M. Saint-Saëns has drawn upon Algiers often enough, and it is hardly necessary to quote Luigini's 'Ballet Egyptien' to demonstrate how Africa has always been used, musically speaking, at any rate during the last fifty years or so, in a very conventional and operatic manner, as witness Meyerbeer's 'L'Africaine.' M. Poulenc has approached musical Africa in quite a different spirit, and he endeavours to be to Africa what Claude Debussy or Charles Koechlin have been to the Far East, and to do what M. Maurice Delage has done for India in his 'Quatre Poèmes Hindous.' It is no longer a question of superficial local colour and of conventional or literal tone-painting, but of an endeavour to endow European music with some of the resources of sonority and colour peculiar to the black races. M. Poulenc has here embarked on a somewhat uncommon career, for which he would appear to be highly adapted. His 'Poèmes sénégalais' are, both vocally and instrumentally, very interesting. I do not think, however, that a young man with so fresh and supple an imagination need confine himself to that exotic type of musical expression, but for the moment he has shown thereby an originality, a musical intellect, and a quality of style which have made a most favourable impression and hold great promise for his future.

ROME.

It is not an inspiring sign of the times that the Gospel Story can be degraded and parodied to supply the material for an operatic libretto, but no other words adequately describe Signor Vicenzo Michetti's treatment of the history of Mary Magdalen for his first opera, 'Maria di Magdala,' presented at the Costanzi on March 5. One likes to think that the English public would not have suffered such a travesty of inspired history.

The opera is in three Acts, and the fundamental idea is that the conversion of the Magdalen, so far from being a miracle of grace, is nothing more than a mere amorous episode amongst the many which had characterised the life of Mary. Act 1, therefore, presents to us Mary Magdalen

enamoured of the Apostle St. John, who, however, repels to her passionate demonstrations by speaking to her of the new law of love which had been declared on earth, and of its great preacher and exemplar, the Christ. Moved by curiosity, but more by the desire to find herself still in the company of the young Apostle, she follows him to see and to hear this new Master of Whom he is so full. The profanation excels itself in Act 2, and Mary of Magdala transfers her amours from the person of John to that of the Divine Master, amongst Whose followers she enrols herself. The author has, fortunately, refrained from introducing the person of the Saviour amongst the characters, but Judas is presented to us as himself smitten with a sinful passion for the beautiful sinner. He is contemptuously refused by her, and, having the power to injure her by injuring Him Whom she follows, endeavours to obtain his desires by bartering with her for the safety of Christ. So the betrayal is a base vengeance for the Magdalen's contempt. Act 3 presents us with the affliction of Mary on Golgotha, and her joy on Easter morn, and here also her sentiments seem solely and entirely human. Only at the very end of the opera does it seem that anything supernatural or spiritual makes itself felt in her soul, when she exclaims, as though with a new inspiration, 'The grace descends . . . descends!'

Such is the libretto, written by the young author himself, with which he inaugurates his career as composer, after his studies in the liceo of Pesaro, and of this I imagine I have said enough. Regarding the music, it has much of Wagner and of Mascagni, and founds itself to a large extent upon declamation, so that the development of the themes depends almost entirely upon the orchestra. The result is that often the voices have to give way to the orchestra, and the work tends to monotony. In fact, the opera becomes more tiring as it proceeds, and the promise of Act 1, which is really good, is not followed up. Technically it presents good work, but lacks real inspiration and rational development, and the success which it obtained was due more than anything perhaps to the splendid direction of the conductor, Panizza, and to the really magnificent *mise en scène*, which was remarkable not only for its rich composition of colouring, but for its fidelity to the scenes and costumes represented.

THE AUGUSTEO.

During Easter Week the distinguished French soprano, Jeanne Montjevet, has been a guest of the Eternal City, and on Easter Day gave a concert, in company with the violoncellist Rosati, and Signor Traversi, organist of the Accademia Sta. Cecilia. The programme was as follows:

Symphony in A minor	Saint-Saëns.
Arietta for Soprano	Caccini.
Three 17th Century Arias	Anna.
(a) Elegy (Violoncello)	Fauré.
(b) Adagio (transcribed for Violoncello)	Porpora.
'D'Amour l'ardente flamme' (air from the 'Damnation of Faust')	Berlioz.
Allegretto mosso (Violoncello)	Chopin.
Organ:	
Aria con variazioni	Martini.
Toccata	Widor.
Chorale	Bassi.

On Low Sunday, Mlle. Montjevet gave another concert, assisted by Signor Zuccarini, the first violin in the Augusteo orchestra. The following programme was presented:

Concerto in A minor (for Violin, with orchestral accompaniment)	Vietti.
'L'Enfant Prodigue' (Recitative and Aria for Soprano and Orchestra)	Debussy.
Introduction and Humoresque (Violin with orchestral accompaniment)	D'Ambrosio.
'Poème de l'Amour et de la mer' (Soprano with orchestral accompaniment)	Chausson.

The second item was a tribute to the memory of Claude Debussy, an air from the Cantata which procured for him in 1884 the 'Grand Prix de Rome.'

Amongst the other concerts of the month at the Augusteo, particularly successful was that given by the Spanish pianist Richard Vifès, who, hitherto unknown in Rome, gained a great triumph in a programme which included the Concerto of Rimsky-Korsakov and the Symphonic Variations of Franck. Noticeable also is the concert given by the violinist Arrigo Serato, who, however, is best known as an interpreter of Bach and Beethoven, whose works are at present banned in Rome. The programme was therefore somewhat meagre, save for the Concerto of Vivaldi.

LEONARD PEYTON.

BOSTON.—Doctor Karl Muck, the orchestral conductor, about whom there has been much controversy as to whether he should be allowed to continue his activities, has now been arrested as an enemy alien on orders from Washington, and lodged in East Cambridge Gaol.

DUNEDIN (NEW ZEALAND).—The Choral Society is accomplishing excellent work under its enthusiastic conductor, Mr. Sidney Wolf. It has given during the last few years quite a number of important choral works by the best composers. The programme for the November, 1917, concert included Sullivan's *Te Deum* and Elgar's 'For the Fallen' and 'To Women.' A small orchestra assisted the choir. The difficulty is to get wind-instrument players. Mr. Wolf thinks there is a fair opening for a competent teacher of wind instruments.

TORONTO.—We are glad to record the complete success of Mr. H. A. Fricker in maintaining the reputation of the Mendelssohn Choir. We shall have more to say in our next number on the recent doings of this famous Canadian institution.

WINDSOR, ONTARIO.—The Windsor and Walkerville Choral Society, under Mr. H. Whorlow Bull, continues to do good work in this town. It has performed many of the standard oratorios. On February 16 a concert was given, the programme of which included works by Elgar, Stanford, Coleridge-Taylor, Percy E. Fletcher, Tchaikovsky, and John E. West's arrangement of 'John Peel.'

WINNIPEG.—The 'Golden Legend' was given by the Handel Choir on February 26 under the direction of Mr. Watkin, who, in addition to conducting, had to sing Lucifer's part owing to illness of the advertised artist. The work was so popular that another performance was asked for. 'Messiah' was given on Good Friday.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

A concert organized by Belfast postmen on February 26, in aid of the Ulster Limbless Hospital, was enjoyed by a large audience. There was no orchestral or choral work, but distinguished artists—Madame Kirkby Lunn, Miss Rhoda Backhouse (violin), Mr. Leonard Borwick (pianoforte), and Mr. Alfred O'Shea—performed a choice selection of solos.

The Philharmonic Society ended its season by a concert on March 22, which introduced several novelties to the Belfast public. The first half of the programme was filled by 'The Fire-worshippers,' by Granville Bantock, the solo parts sung by Miss Laura Evans-Williams, Mr. Harold Wilde, and Mr. J. F. Newel (a local bass singer). The choral and orchestral work had been very carefully prepared by Mr. E. Godfrey Brown, and reflected much credit on his labours. The difficult and dramatic music received a fine interpretation under his skilful baton.

Orchestral items were the distinctive feature of the rest of the concert, and these included Rimsky-Korsakov's *Capriccio Espagnol* (Op. 54), Holbrooke's *Symphonic variations on 'Three blind mice'* (Op. 37, No. 1), and Dvorák's 'Carneval' Overture. To give a really adequate performance of such difficult modern works is very creditable to a provincial orchestra and its talented conductor.

BIRMINGHAM.

The Beecham Opera Company began on April 8 a four-weeks' season at the Prince of Wales Theatre. Advanced bookings predicted a successful result, and judging by the large audiences present at almost every performance, expectations will be realised. 'Faust,' 'Carmen,' 'Il Trovatore,' 'Le Nozze di Figaro,' 'Otello,' 'Boris Godunov,' 'Il Seraglio,' 'Madama Butterfly,' 'The Fair Maid of Perth,' 'Samson and Delilah,' 'Aida,' 'Cavalleria Rusticana,' 'La Bohème,' 'Pagliacci,' and Bach's 'Phœbus

and Pan'—the last-named given here for the first time—form the repertory for the season, and the artists and conductors are the same as appeared in the recent London season.

The Birmingham Choral and Orchestral Association admirably performed Edward German's 'Merrie England,' at the Town Hall on March 16. Mr. Joseph H. Adams conducted. The cast included Miss Mary Whitfield, Miss Ethel Branscombe, Miss Doris Russell, Mr. Arthur Jordan, and Mr. Ernest Davies. The choir and orchestra were excellent.

The popular Sunday Orchestral Concerts given at the Town Hall on March 17 and April 7 concluded a successful series. Mr. Dan Godfrey conducted the first of these concerts, and Messrs. Appleby Matthews and Matthew Stevenson jointly officiated on April 7. César Franck's *Symphony* was one item on March 17, while features of the second concert were Bantock's *Symphonic-poem 'Dante and Beatrice,'* a *Phantasy* for orchestra, 'Punchinello,' by E. Roy Thompson, Mozart's 'Eine Nachtmusik,' for strings, Wagner's 'Siegfried Idyll,' Chabrier's piquant 'España' Rhapsody, and the *Prelude and Liebestod* from Wagner's 'Tristan and Isolde.' The vocalist was Mr. Frank Mullings, whose appearance proved a great attraction.

The last *Symphony Concert* of the season was given on March 27, and was conducted by Mr. Landon Ronald. Elgar's *Symphony No. 2*, in E flat, was given for the fifth time in Birmingham. On this occasion it was accorded a remarkably impressive reading. Benno Moiseiwitsch was the pianist, giving a fascinating performance of Schumann's *A minor Concerto*, splendidly accompanied by the orchestra.

The Chamber Concerts Society's last concert of a series of five was given at the customary venue, the Royal Society of Artists' gallery, on March 26, the executive again being the Catterall Quartet, which played as finely as usual. The programme included Brahms's *Quartet in C minor*, Op. 51, No. 1, Frank Bridge's 'Irish Melody,' the *Scherzo* from Mendelssohn's *Quartet in E minor*, and Beethoven's *Quartet in F major*, Op. 59, No. 1.

On Good Friday afternoon Mr. Appleby Matthews gave at the Prince of Wales Theatre a fine performance of Bach's 'St. Matthew' Passion, repeated in the evening. The same evening the Midland Musical Society performed at the Town Hall Brahms's 'Requiem,' Schubert's 'Unfinished' *Symphony*, and Elgar's 'Prelude' from 'Gerontius.' The soloists were Miss Ethel Bilsland and Mr. A. H. Cranmer. Mr. C. W. Perkins was at the organ, and Mr. J. A. Cotton conducted.

The Birmingham Symphony Orchestra's last Popular Concert was given at the Town Hall on March 30, under Mr. Wymark Stratton. These concerts will be resumed next season, the dates having already been fixed. Miss Bergitte Blakstad was the vocalist, and Mr. Paul Beard, a talented violinist of the Royal Academy of Music, played Spohr's 'Dramatic Concerto' and a number of smaller solos with much skill. A new local pianist, Miss Winifred Browne, gave a brilliant performance of Rimsky-Korsakov's *Pianoforte Concerto in C sharp minor*.

BOURNEMOUTH.

We are now nearing the end of the Winter season, and next month's record will be in the nature of a valediction to the twenty-third series of *Symphony Concerts*. Will it be possible to resume these long-established and valuable concerts next Winter? This is a question that forces itself upon us. The trite reply, 'time alone will tell,' is really the only fitting response. But the enormously increased demands upon the man-power of the country for the purposes of the War presuppose difficulties of an almost insurmountable character, so that if the great struggle should continue into next Winter Mr. Dan Godfrey's endeavours to maintain an adequate orchestra would be put to the severest test. During the present season, indeed, our conductor's task has been no enviable one. It would be a grievous blow to thousands of persons who find consolation and encouragement in music if the *Symphony Concerts* were impaired in any way, especially as it would follow so closely upon the twenty-fifth anniversary of the foundation of the Municipal Orchestra—an event that is to be suitably celebrated on May 21, and of which an account will be given in these columns. We will not, however,

anticipate the worst, but express a profound hope that world-conditions may have improved when October again comes round, or that anyhow they will not be so desperate as to lead to a cessation of such an inspiring feature as the Bournemouth Symphony Concerts.

Music of diversified interest has been heard at the most recent of these concerts. Among the more considerable works presented have been Tchaikovsky's fifth Symphony, Schubert's 'Unfinished' Symphony, Dukas's 'Polyeucte' Overture, the 'Good Friday' music from 'Parsifal' and the 'Tannhäuser' Overture, the 'From the New World' Symphony (Dvorák), Beethoven's 'Eroica' Symphony, Glazunov's 'Carnival' Overture, and the beautiful Prelude, 'L'Après-Midi d'un Faune,' played in Memoriam its greatly-lamented composer, Claude Debussy. These works, of course, do not complete the tale, as several other welcome items figured in the programmes, among them being Svendsen's 'Norwegian Carnival' and the Introduction to Act 3 of 'Lohengrin.' The orchestral playing deserves unstinted praise, the 'Unfinished' Symphony receiving an especially noteworthy performance, thanks to the unremitting care and attention of Mr. Godfrey and his instrumentalists, the wood-wind being particularly fine in the lovely Schubert music.

Performers of distinction have appeared as soloists. At the twenty-fourth concert, for instance, Mr. Warwick Evans displayed uncommon skill and much emotional power in Georges Dorlay's 'Concerto Passione' for violoncello and orchestra (first performance here). This work is laid out on ambitious lines, and has many impressive moments, but a second hearing would afford a better opportunity for judging whether our original opinion, which inclined us to regard it as over-rhapsodical, would stand confirmed or not. The following week Mr. Herbert Fryer essayed the Schumann Pianoforte Concerto. His playing of this glorious music was most liquid and dexterous. On April 4 Miss Marie Hall revealed her admirable technique to the greatest advantage in the Wieniawski D minor Violin Concerto. The reading was extremely brilliant technically, but a little lacking in warmth of tone. On April 11 a Concertstück for Piano-forte and Orchestra by Cecile Chaminade (first performance at these concerts) was presented by Miss Kathleen Thomson. The work is not a striking one, but it gave adequate scope for some neat playing on the part of the soloist.

BRISTOL.

The Choral Society completed a successful season on March 23, four concerts having been given as compared with two in the season of 1916-17. The largest attendances were those at the 'Messiah' and 'Elijah' concerts. It was with a fine performance of Mendelssohn's oratorio that the season was brought to a close. The members of the choir know the choruses well, and sang them in a manner showing thorough appreciation of their significance. The soloists were Miss Agnes Nicholls, Miss Phyllis Lett, Mr. Joseph Reed, and Mr. Herbert Brown, all of whom contributed good work, notably the last-named, who in the rôle of the Prophet achieved an artistic and dramatic triumph. Master P. G. Woodland (a chorister at St. Thomas's Church) sang the music of the Youth with remarkable clearness and beauty of tone. Madame Katharine Gerish, Miss May Keene, Miss Gladys Bennett, Mr. H. B. Lovell, and Mr. G. H. Jolliffe shared in the beautiful interpretation of some of the special numbers. The band, led by Mr. M. Alexander, added considerably to the enjoyment of the performance, which was a great credit to all concerned, and especially to Mr. George Riseley for his masterly direction of the forces at his command. At the end of the first part and at the close of the oratorio the applause was most enthusiastic. Mr. A. E. Hill rendered assistance at the organ.

The Clifton Chamber Concerts have been well patronised this season, and the efforts of the Quartet—Madame Adolphi (1st violin), Miss Hilda Barr (2nd violin), Mr. Alfred Best (viola), Mr. Percy Lewis (cello), and Mr. Herbert Parsons (piano-forte)—have been greatly appreciated. The last of the four concerts took place on March 19 at the Royal West of England Academy, when Ravel's Trio in A for piano-forte, violin, and cello was performed. Frank Bridge's String Quartet in G minor, heard for the first time last season, was repeated with conspicuous success. An

old favourite, Grieg's String Quartet in G minor, was also included, and piano-forte solos by Mr. Parsons—Chopin's Fantasia in F minor and, as an encore, Debussy's second Arabesque—completed the programme. The concerts will continue next season, and in making this announcement Mr. Parsons invited suggestions as to the works to be presented.

A concert-lecture by Mr. F. E. Weatherly, entitled 'Fifty Years of Song-Writing,' was welcomed by the members of the Colonial Institute on April 8. In the course of his interesting address Mr. Weatherly referred to his forty years' connection with 'Stephen Adams.' Illustrative songs were contributed by Miss Elsie Griffin, Miss Rebe Hillier, Mr. J. E. Passmore, and Mr. J. Royce.

The interest in the organ recitals at St. Mary Redcliff Church is well maintained. The executant on April 8 was Mr. G. Dorrington Cunningham, and his exceptional ability was displayed in a programme which embraced compositions by Chaminade, Debussy, Bach, Haydn, Widor, Mendelssohn, Gigout, and Elgar.

DEVON AND CORNWALL.

DEVON.

It was noticeable that at Plymouth Good Friday was more widely and importantly observed with special music than was the Easter Festival. Lenten cantatas were sung in most of the churches, Stainer's 'Crucifixion' being the most popular. Two notable performances of this work were given on March 24 and on Good Friday in Devonport Dockyard Church, the choir being in charge of Mr. George Hele, jun. A good interpretation was also given by St. Levan Wesleyan choir, conducted by Mr. Charles J. Pound, with Miss Ivy Pound at the organ. Ferris Tozer's 'In the garden and in the desert' was sung at Peverell Wesleyan Church, with Miss Winifred Blight at the organ; Wesley Choir gave an excellent performance of 'Olivet to Calvary,' the choral-singing, under Mr. Alfred Pappin (organist) being expressive; and Rossini's 'Stabat Mater' and Elgar's 'For the Fallen' provided an impressive service at Mount Gold Wesleyan Church, where Mr. N. H. R. Normington conducted, Mr. David Parkes played the organ, and Mr. Reginald Ball led a delightful little orchestra. In King Street Wesleyan Church, at a sacred concert under Mr. H. Woodward, a special feature was the fine singing of the choir of eighty voices, representing also the Stonehouse Church. A devotional music service in St. Simon's Church was organized by Mr. W. G. Nelder, organist, when the choir sang Sullivan's 'Hearken unto Me,' 'For those within the veil' (a memorial hymn-anthem by the organist of Winchester Cathedral), and Mendelssohn's 'Hear my prayer,' and vocal and organ solos by Rachmaninov and Granville Bantock were also included in the programme.

Members of the Dockyard Sunday School and of the Commander-in-Chief's band formed a symphony orchestra under the Rev. Harrison Smith, and played well on March 20. On the same date Plymouth Madrigal Society gave its second concert of the season, assisted by the band of the R.M.L.I. 'Hiawatha's Wedding-Feast,' the madrigals 'When Allen-a-Dale went a-hunting' (de Pearsall) and 'Matona' (Lassus), and part-songs by Eaton Fanning were the contributions of the choir. The band introduced a new tone-poem, 'Paphnutius,' composed and conducted by Dr. H. Lake, the conductor of the Society, and (under Mr. O'Donnell) pieces by Sibelius and Rimsky-Korsakov.

An Irish concert was provided at the Theatre Royal Sunday concerts on March 17, when the 'In Memoriam' Overture was played as a tribute to the deceased Mr. John Redmond, and the rest of the music was frankly Irish and unconventional. A miscellaneous concert on April 7 was provided by the Theatre Royal orchestra, conducted by Mr. J. W. Wingate, when the pianist was Mr. Cecil Baumer, R.N.A.S.

During Lent, cantata performances have been given in Exeter and district, of which the following may be mentioned: 'The Crucifixion,' at Northam Parish Church on March 17, by a choir of fifty voices trained by Mr. Alfred Long; the same work being given at the Mint Wesleyan and Southern Churches, Exeter, on March 24, with Corporal Coleman and Mr. A. G. Guest at the organs respectively, and on Good Friday at Barnstable Parish Church, with Dr. H. I. Edwards

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at the organ. 'From the Manger' was sung at Braunton Congregational Church on Good Friday, conducted by Mr. R. Collings, and Good Friday performances were given at Lynton Congregational Church of 'The Golden City,' conducted by the Rev. W. Jordan, and of 'Olivet to Calvary' in Holsworthy Parish Church, with Mr. W. I. J. Sellers at the organ and Mr. L. J. Orchard conducting.

CORNWALL.

Madame Marian Mackenzie, Madame Solley, Madame V. Douglas, and Mr. Smith-Williams, were the chief performers at a successful concert at St. Ives on behalf of the Artists' Benevolent Institution. Mr. F. Chorley arranged two sacred concerts at Torpoint on March 24, when the Wesleyan choir sang under Mr. Denning. Stithians Male Choir sang well on March 16; Mrs. Dawson's Vocal Quartet, at Helston, visited Gunwallow on March 15, and were assisted by Miss Mary Rowe and Mr. H. Lees; and at St. Day, on the same date, a charming operetta, 'The Lady Gardeners,' was well performed, with Miss D. Gilbert as accompanist. Mr. C. S. Parsonson played pianoforte solos by Chopin and Debussy at a concert at Looe on March 21; Delabole Choir gave a sacred concert at Whitstone on March 29; and Camelford Choir, on March 17, sang choruses, solos, duets, and quartets at Delabole, with Mr. W. Brown at the organ. St. Dennis and District Musical Society, conducted by Mr. W. Velland, gave a concert at Carne Hill on March 21, the choir numbering fifty voices, St. Austell Ladies' Quartet also taking part in the programme, conducted by Mrs. Morley Richards.

On Good Friday selections from 'Messiah' were sung at Camborne Centenary Church (Mr. F. E. Luke), with Mr. H. C. Tonking at the organ; and at Camborne Wesleyan Church, Dr. H. V. Pearce conducted a good choir and orchestra, 'Olivet to Calvary' forming one part of the programme. Music by Gounod, Wagner, Handel, Stainer, Beethoven, and Guilman was given in Padstow Parish Church, under Mr. S. M. Ravenhill. Sacred concerts were given at Whitstone by Delabole U.M. Choir, under Mr. Martin Stanbury, and at Probus with Mrs. T. H. Johns at the organ; and St. Agnes Wesleyan Choir sang a Cantata, 'King of Glory,' conducted by Mr. H. Carveth. At Padstow, on April 2 and 3, remarkably good performances of 'Faust' were given, Mr. Ravenhill being responsible for the chorus and orchestra and Mr. d'Arcy de Ferrara being stage-manager. Another opera venture worthy of mention comprised gipsy and patriotic plays, given at Lostwithiel on April 2 under the direction of Mrs. A. Hicks.

DUBLIN.

During Holy Week the Æolian Glee-Singers and Rathmines Choral Society joined forces under Mr. T. H. Weaving as conductor, and gave two performances of Verdi's 'Requiem' with orchestral accompaniment, in the Empire Theatre. The soloists were Miss Jean Gibson, of the O'Mara Opera Company, Miss Joan Burke, Mr. Maltby, and Mr. J. C. Doyle. A performance of 'Elijah' was recently given in St. Patrick's Cathedral, when the choruses were sung by the Cathedral choir assisted by members of the College Choral Society, the organ accompaniments (Mr. W. Hopkins) being augmented by a small string and wind band. Dr. Charles Marchant conducted, and the soloists were Mrs. Brambell, Miss Olive Hurley, Mrs. A. E. Hughes, Miss Broomfield, Mr. Kenneth Greer, and Mr. Wesley Guard, who sang the title-part.

Miss Culwick's Choral Society (ladies' voices) gave a performance in the Aberdeen Hall of Pergolesi's 'Stabat Mater' with string orchestral accompaniment, and a selection of part-songs. The soloists were Miss Eileen Feary, Mr. Percy Whitehead, and Mr. Clyde Twelvetees (cello). Dr. J. F. Larchet conducted the 'Stabat Mater,' and Miss Culwick the part-songs.

Drorák's 'At the foot of the Cross' was performed during Holy Week in Christ Church Cathedral, Dr. Kitson conducting. Solos were sung by members of the choir, and a string orchestra along with the organ supplied the accompaniments.

The entries (692) for the Feis Ceoil competitions to be held from May 6-11 are the largest yet received for this annual

event. The adjudicators are Mr. Gervase Elwes (singing), Mr. R. H. Wilson (choral), Mr. Marmaduke Barton (pianoforte), and Mr. H. Wessely (strings).

Miss Helen Gilliland, a former Feis Ceoil gold-medallist, made a great success here during the three weeks' season of the D'Oyly Carte Opera Company at the beginning of April.

EDINBURGH.

The Royal Choral Union celebrated its Diamond Jubilee on March 6 and 7 by giving two Festival concerts under the direction of Sir Henry Wood. Both concerts were a great success, and the Union is to be congratulated on reaching the high-water mark of choral singing. Elgar's 'Spirit of England' and Beethoven's Choral Symphony gave ample scope to the forces engaged. The former work met with enthusiastic approval. This was the third time this year that the choral portion had been heard in Edinburgh. The two previous occasions were performances given by the combined choirs of St. George's Parish Church and St. George's U.F. Church, under the direction of Mr. Alfred Hollins, the eminent organist of the latter church. The Halle Orchestra was engaged for the Festival, and left nothing to be desired. The solo vocalists were Madame Agnes Nicholls, Miss Margaret Balfour, Mr. Maurice D'Oisley, and Mr. Herbert Brown. The importance of this Festival in the history of the musical life of the city makes it desirable that a complete list of the works performed be here placed on record, viz.: 'Carnaval Romain,' 'Pathetic' Symphony, 'Dance Macabre,' 'Shepherd's Hey' (Grainger), 'L'après-midi d'une Faune' (Debussy), and 'Shepherd Fennel's Dance' (Gardiner).

On March 2 the last of the Reid concerts took place. Prof. Tovey, as solo pianist, gave a brilliant interpretation of Arthur Somervell's Symphonic Variations for pianoforte and orchestra, 'Normandy.' The composer conducted, and received an ovation. The Kirkhope Choir at the same concert gave Bach's Motet 'Jesu, Priceless Treasure,' and four 16th-century Motets by Wilbye and Palestrina.

GLASGOW.

This month's record is one of wholly local effort. On March 19 Mr. Hutton Malcolm's Male-Voice Choir gave a successful concert. Although the membership of the Choir has naturally shrunk from its normal strength, and the balance of parts is not perfect, the singing of a large number of part-songs, chiefly by British composers, was exceedingly good. Solos were contributed by members of the Choir, and by Mr. Malcolm, who also played the pianoforte accompaniments. The annual concert of the William Morris Choir (formerly the Glasgow Socialist Glee-Party), under Mr. W. Robertson, took place on March 21. This promising Choir steadily improves with each year of its existence, both in respect of its programmes and in their interpretation. On the present occasion a well-contrasted selection of glees, madrigals, and part-songs, which included Stevens's 'The Cloud-capp'd Towers,' Morley's 'Fire, fire, my heart,' and Bantock's arrangement of 'The seal woman's croon,' were sung with capital effect. Mr. Charles Tree was the solo vocalist, and Mr. Crossland Hirst pianoforte accompanist.

On March 27 the choir of Wellington Church gave a meritorious performance of 'Elijah,' the solos being sung by members of the choir. Mr. J. B. Ritchie was the conductor, and the accompaniments were played by Mr. Fred Turner, the organist and choirmaster of the church.

So great was the public demand for tickets for the Spring concert of the Orpheus Choir (Mr. H. S. Robertson, conductor) on March 26, that a repeat performance had to be given on the following evening, on both occasions St. Andrew's Hall being filled to overflowing. Almost all styles of choral writing were represented in the fifteen pieces sung (entirely from memory) by the Choir, and as usual the readings were superb, especially in Elgar's 'Serenade,' Balfour-Gardiner's 'Cargoes,' Bantock's 'Death of Morar,' and the conductor's own 'Celtic Hymn.' Mr. Gervase Elwes's charming singing of four groups of songs to Mr. Wilfrid Senior's pianoforte accompaniments provided the necessary variety in the programme. A third repetition of the concert, with members of the Choir as

soloists, was given on April 3 for the benefit of local charities.

The annual concert of Miss Boyd Steven's Female-Voice Choir took place on April 9. This accomplished body, like the William Morris Choir, has, one might say, the Orpheus Choir for its prototype, the conductor being one of the leading members of our premier choir. A high standard of choral performance is invariably secured. A feature of this year's concert was Miss Boyd Steven's sympathetic interpretation of Hebridean songs. The annual orchestral concert of the Athenæum School of Music was given on March 19. The programme included the Overture to the 'Magic Flute,' Bach's Violin Concerto in E major (Miss Hilda F. Macnaughton, soloist), the first movement of Grieg's Piano-forte Concerto in A minor (Miss Jean Pate, soloist), and Beethoven's seventh Symphony. The whole performance was a tribute to the skilful training of Mr. Horace Fellowes, the conductor.

Hamilton Choral Union, under the able direction of Mr. T. S. Drummond, gave an interesting concert on April 10. The admirably-chosen programme included Elgar's 'The Spirit of England' and the Epilogue from the same composer's 'Caractacus.' Cooke's fine glee, 'How sleep the brave,' and Percy Fletcher's 'For Empire and for King.' Mr. W. H. Cole's orchestra, supplemented by Miss E. M. Sommerville at the organ and Mr. Wilfrid Senior at the piano-forte, played the accompaniments. The Glasgow Bach Choir—now, happily, resuming its activities—performed the 'St. Matthew' Passion in Glasgow Cathedral on April 16. Mr. J. M. Diack conducted, Mr. Gervase Elwes was the principal soloist, and Mr. Herbert Walton was organist.

LIVERPOOL.

With the eighth and closing Philharmonic Concert, which Sir Henry Wood conducted on March 19, our musical season proper may be said to be suspended until the Autumn. Russian music bulked largely in Tchaikovsky's B minor Symphony, and Rachmaninov's Piano-forte Concerto No. 2, in C minor, of which a masterly performance by M. Moiseiwitch was really the principal item in the programme rather than the more familiar 'Pathetic,' of which the performance was disappointing. The times are out of joint for music whose gloom and depression lends itself to over-emphasis. But it was certain, in view of ten o'clock and the last train to Manchester, that no undue delay marked the orchestral handling of the final piece, Roger Ducasse's Scherzo, 'Le joli jeu de Furet.' The vocalist, Miss Astra Desmond, was very acceptably heard, especially in a fluent performance of Mozart's 'Non più di fiori.'

It is early to speculate upon how the Society's balance sheet will be framed for the past season, upon which the decreased lettings of the hall will probably have an adverse effect, but the hearty thanks of the community are certainly due to the committee for keeping the flag flying in these troublous times during a series of eight concerts in which the programmes and performances have fully sustained the prestige of this famous old Society. English music was notably represented in Elgar's 'The Fourth of August,' Ernest Bryson's 'The Stranger,' Dr. Vaughan Williams's 'Fantasia on Christmas Carols,' Von Holst's 'The Cloud Messenger,' and Stanford's new Irish Rhapsody No. 5.

At the fourth and final function of the Rodewald Concert Society, on March 25, the Catterall String Quartet played with perfect ensemble Tchaikovsky's Op. 22 Quartet in F major, which tries to the utmost the legitimate powers of such a combination. More immediately effective are the delicate and suggestive charm of Frank Bridge's treatment of an old Irish melody, and Holbrooke's fanciful and strongly rhythmic 'Russian Dance.' Beethoven's last-period Quartet, the posthumous Op. 130, in B flat, with its suggestions of lofty grandeur, completed the programme. Very large and absorbed audiences have attended each concert this season.

Bach's 'St. John' Passion drew a crowded congregation to St. Nicholas's Parish Church on March 21, the two hundred and thirty-third anniversary of the composer's birthday. It is curious that this beautiful work should have been heard here for the first time on this occasion. Given with much musical excellence and absence of display, under the able guidance of Mr. C. W. Bridson, the Parish Church

organist, the spiritual significance of the exalted music made a deep impression. The accompaniments were sustained by Mr. R. J. Forbes (grand piano-forte), and Mr. R. Harvey (organ). A feature of the memorable service was Frank's 'Prelude, Chorale and Fugue,' played as a piano-forte solo by Mr. Forbes.

The balance sheet of the Royal Welsh National Eisteddfod held at Birkenhead last September ('even in the midst of Armageddon'), shows a credit of £811. The total receipts were £3,631, and the expenditure £2,820, including cost of the pavilion £1,334, prizes £267, and adjudicators' fees £133. The balance in hand was largely allocated to national and local charities, as was the 'Gymnafia Ganu,' or Hymn-Singing Festival account, of which the receipts were £668, and the credit balance £188. The chief choral competitions were necessarily dropped, but the highly satisfactory financial result of this great national annual was probably not unconnected with the presence of the Right Hon. David Lloyd George, the first Welsh Premier.

The two piano-forte recitals recently given by Mr. Mark Hambourg enabled us to view Chopin from an unaccustomed angle, in readings which exhibited astonishing force. Another master of the keyboard, Mr. Frederick Dawson, drew from an apparently illimitable repertoire his recital in Rushworth Hall on April 10, when he played the 'Waldstein Sonata.' Daquin's quaint 'Cucucu,' and new pieces by Osborne Edmondson and Frank Bridge. Players at the Wednesday Mid-day Piano-forte Recitals in Rushworth Hall also included Miss Jessie Bristol, whose performance found special favour. The Crane Hall musical Wednesday Afternoons have again provided popular programmes, in which Miss Marguerite Stilwell, Mr. Anderson-Tyrer, and Miss Elsie Walker have appeared as solo pianists, with Madame Eunice Evans, Miss Annie Beattie, and Mr. Harry Brindle as vocalists.

For many years past Mr. Riley, the secretary of the Philharmonic Society, has organized a free performance of 'Messiah' on Good Friday, which for forty-one years has been held in St. George's Hall. Owing to War requirements, the Hall was not available this year, and the performance was given in the Central Hall, conducted by Mr. S. Dring, with Mr. Branscombe at the organ. The soloists were Madame Alice Phillips, Miss Hilda Cragg-James, Mr. Roland Jackson, and Mr. Fowler Burton.

MANCHESTER AND DISTRICT.

After a continuous musical season extending from the early days of September last, we are at the time of writing having a little breathing space before entering on a further open season with the Beecham Company. The two great experiments of the Winter in concert music, viz. a continuous 'Promenades' season in September and Saturday night Hallé concerts, have both abundantly justified expectations. Nobody could experience the comparisons between the Thursday and Saturday Hallé's during past weeks without coming to the conclusion that in the future there is no alternative to an extension of the Saturdays and a diminution of the Thursdays. This will hit very hard those subscribers whom business brings to Manchester every day in the week except Saturdays, but will be more than offset by the greatly increased potential Saturday-night public. The Good Friday Wagner programme brought the greatest audience of the Winter, and despite modified plans, Sir Thomas and three great Wagnerian soloists in Miss Nicholls and Messrs. Hyde and Parker provided a night of great singing and playing which brought the sixtieth season of Hallé Concerts to a worthy close.

On March 23 many of us had very eagerly anticipated hearing Ravel's 'Valses nobles et sentimentales,' under Mr. Goossens, jun. It was known that this work appealed to him in a peculiar degree, and his disappointment at the non-arrival of parts was only a few degrees more keen than that of his prospective audience. Incidentally the mere recital of war-time difficulties which upset this performance would rather surprise a public that takes so much for granted. It may be hoped that Mr. Goossens and his public may both be gratified before long. This conductor's reading of Beethoven No. 8 was full of vital nervous energy; one felt he was the dynamo, the players the cables, and that the current generated made the filament of Beethoven's music

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glow with unaccustomed brilliance. And what a whole world of distance separated this from his own little gem of string-writing, 'By the tarn'! In spirit one was far away in the mountain-solitudes; alone among the bracken and the grey-lichened rocks, the bleating of Hendwick sheep, the cries of the hill-birds, the music of falling water and the winds of the west sobbing and crying down through the hills, ruffling the dim, sun-flecked waters of Far Easedale, or of many another loved Lake-and haunt.

Moiseiwitsch has not been heard here very frequently, and his choice of Rachmaninov's Concerto No. 2 (previously heard from the composer early in 1914) added interest to his performance on March 14. Where qualities of elegance, dazzling lightness of execution, and a certain mildness of interpretation were necessary he gave an adequate reading, but he lacked the bigger attributes for such a Concerto; those passionate, far-soaring melodies in the first and last movements especially want a firmer grip and call for a fuller-voiced utterance than he seemed to have at command. Mr. Landon Ronald's share in this Concerto and in the programme generally was notable.

The Brodsky season closed with the great Schumann Quintet, and was the occasion of Miss Arthan's re-appearance as a pianist. At a time when so many players of local training have made good, one feels that Miss Arthan has been unduly modest, as her association with Dr. Brodsky in Bach's E major Sonata showed conclusively. The Brodsky and Catterall series come to their end, but Miss Edith Robinson's Quartet carries on, bringing Reger and the two Brahms Sextets.

The combined choirs conducted by Miss Say Ashworth gave their annual concert on March 21. In the absence of competitive Festivals, with their regular provision of new compositions, the drafting of such programmes in two- or three-part music which shall retain freshness and genuine musical quality is not easy. The junior choir revelled in the lighter type of work, and three Mendelssohn Motets represented the more serious side of Miss Ashworth's task. Mr. A. L. Camden conducted a small orchestra.

The Manchester Vocal Society on March 27 gave an orchestral cantata, with orchestral accompaniment instead of with one or two pianofortes. Dr. Keighley conducted a Shakespearean ode written by a local journalist, Mr. J. Cuming Walters, and set for baritone solo, chorus, and orchestra by Miss Enid Grundy.

Like many other important competitive choir conductors, Mr. A. Higson finds his Sale and District singers reduced to ladies' voices, but his standard is being well maintained if one may judge by a short programme sung at the Tuesday Mid-day Concerts on April 9. Brahms's 'Death of Tenebris,' with organ and pianoforte accompaniment, was needlessly heavy, and nearly all its fugitive and romantic imaginative power was sacrificed by the use of the organ, yet it was good again to hear a beautifully and evenly balanced choir of good tone. A madrigal by Weelkes to the exhilarating words 'Come, Sirrah, Jack Ho! fill some tobacco!' was quite a jolly 'find,' and worthy of inclusion in any programme of female-voice music.

Hitherto playing in our miniature Gaiety Theatre, the O'Mara Opera Company before Easter boldly essayed a week's season in the New Queen's Theatre, the Manchester home of the Beecham Company. Of course the O'Mara Company cannot do things on the lavish scale either in the matter of extra rehearsals or scenic mounting, but in reliance on decent playing and good fresh voices both in principal parts and chorus, the performances are always spirited and frequently of surprising power, having in consideration the restricted resources. Mr. Charles Risehari is no longer with the Company as conductor, but his fellow-Mancunian, Mr. R. J. Forbes, is rapidly 'finding' himself—in the Kipling sense of the word—and before long is sure to aspire to more ambitious work. On May 6 the Beecham Company returns for four weeks, with several operas not yet staged here.

SHEFFIELD AND DISTRICT.

For the Spring concert of the Sheffield Amateur Musical Society, Elgar's martial cantata 'Caractacus' formed a fitting choice and one pre-eminently to the taste of the fine choir of the Society, which is never so happy as in dramatic, highly-

coloured music. The several descriptive sections of the work received vivid choral treatment, notably the Druids' scene, the difficult battle chorus (men's voices), and the reflective epilogue 'Britons, alert!' Rivalling the choral success was the ensemble of the orchestra, whose playing of the elaborate score was a conspicuous success. Of the soloists, Miss Laura Evans-Williams, Mr. Joseph Cheetham, and Mr. Fraser Gange, the two men were suffering from hoarseness. In the second part were included a fine performance of Mendelssohn's 'Ruy Blas' Overture, Ronald's 'Adonais' (sung in inspired style by Miss Evans-Williams), and Elgar's 'Fringes of the Fleet,' for chorus and solo (Mr. Gange). Mr. J. A. Rodgers conducted.

The closing concert of the Sheffield Musical Union was largely devoted to a pianoforte recital by Mr. Frederick Dawson, who played with all his scholarly taste and technical mastery the 'Waldstein' Sonata, a Chopin group, and some typical pieces by Granados, Debussy, Cyril Scott, Arensky, &c. For a full hour he held the large audience engrossed by the force of his art and personality. A long programme of unaccompanied choral pieces was directed by Dr. Coward. A wide range of technique and types revealed the enthusiasm and versatility of the singers, who were particularly successful in Bantock's Threnody 'They that go down to the sea,' Elgar's 'O happy eyes,' and Genée's 'Italian Salad.' Songs were contributed by Miss René Maxwell.

A successful series of performances of 'The Gondoliers' by the Croft Hall Opera Society is to be noted.

A project for purchasing the Albert Hall by the City Council has fallen through.

YORKSHIRE.

LEEDS.

At Leeds two church performances of great choral works marked what was practically the close of the season. As has been the custom for some years past, Brahms's 'Requiem' was sung at St. Chad's, Headingley, on March 19, when, thanks to the familiarity gained by experience, Mr. Percy Richardson seemed to have no difficulty in securing a more than adequate interpretation. Mr. Walter Walker, at the organ, was an excellent representative of the orchestra, and the solos were well sung by Miss Ferens and Mr. Whiteley. At the Parish Church, on March 25, the 'St. Matthew' Passion had its annual performance, under the direction of Mr. Willoughby Williams, who was at the organ. Mr. Brearley was the Narrator, Mr. Hayle sang the Saviour's words, and Miss Acroyd was the contralto, the soprano solos being divided amongst the boys of the choir, with results which varied in the degree of success achieved. At the last of the Leeds Bohemian Concerts, on March 20, two interesting and unfamiliar Pianoforte Quintets were introduced—by Martucci (in C. Op. 45), a characteristic and poetic modern Italian work, and Gabriel Dupont, entitled 'Poème,' a brilliant and exuberantly dramatic work, straining after effects hardly within the compass of chamber music. Mr. Alex. Cohen, Mr. Boothroyd, Miss Simms, and Mr. Hemingway, with Mr. Herbert Johnson as pianist, played with splendid vigour, and entered completely into the spirit of both works. On March 26, Mr. Cohen completed his series of sonata recitals, and with Mr. Herbert Johnson played Violin Sonatas by Mozart, Brahms, and Fauré, in artistic style. The Saturday Orchestral Concerts, which came to an end on March 23, have this year been a triumph for the reactionists, for the large audiences may fairly be taken to prove that the most familiar music is the most attractive. On this occasion the least familiar work was Saint-Saëns's popular Violin Concerto in B minor (Mr. John Dunn as soloist). The rest of the programme consisted of such things as the 'Unfinished' Symphony, the 'Meistersinger' and 'Oberon' Overtures, Stanford's first Irish Rhapsody, the 'Casse Noisette' Suite, and the 'Walkürenritt.' Mr. Julian Clifford conducted. The Leeds New Choral Society, under Mr. H. M. Turton, gave one of its most successful concerts on April 10, when the programme was devoted exclusively to Coleridge-Taylor, whose 'Tale of Old Japan,' 'Kubla Khan,' and 'Hiawatha's Departure' received thoroughly adequate interpretations. The principals

were Miss Elsie Suddaby, Miss Vipond, Messrs. Teale and Herbert Parker, the first and last-named being especially happy in their efforts. On April 11, the Philharmonic and Choral Union joined in giving an interesting concert on behalf of St. Dunstan's Hostel. Drs. Coward and Bairstow conducted choral pieces with no more than pianoforte and organ accompaniment, and a party of blind musicians supplied the solos. All were capable performers, but special mention must be made of Mr. Ronald Gourley, whose playing of Liszt's Study in D flat proved him to be a most able pianist, while his clever extemporised 'Quodlibet' on tunes suggested by the audience showed that he was a very resourceful artist. After a dearth of serious opera for many months, Leeds had a surfeit in the week beginning April 15, when both the Carl Rosa and the O'Mara Companies opened a short season, providing a rather embarrassing coincidence—if such it was—for music-lovers in the town, who on the opening night were called upon to choose between 'Tannhäuser' at one theatre and 'Lohengrin' at the other. Puccini was a prominent figure in the programmes, both Companies giving 'La Bohème' and 'Madame Butterfly,' and the O'Mara also giving 'Tosca.' The latter company revived Balfe's 'Rose of Castile,' and the Carl Rosa Hamish MacCunn's 'Jeanie Deans.'

OTHER TOWNS.

At Bradford the Free Chamber Concerts, which have been well-attended this year, came to a close on March 18, when String Quartets by Tchaikovsky (in D, Op. 11) and Dvorák (in F, Op. 96) were played by Messrs. F. Drake, Boothroyd, Turner, and G. S. Drake. Mr. S. Midgley was the pianist (in Dunhill's interesting Violin Sonata in D minor), and Miss Violet Walker was the vocalist.

The annual performance of the 'St. Matthew' Passion in York Cathedral, on March 24, was of quite unusual distinction. Dr. Bairstow had secured a quartet of very distinguished artists in Miss Agnes Nicholls, Miss Muriel Foster, Mr. Gervase Elwes, and Mr. Plunket Greene, and the chorus of the York Musical Society, with a full orchestra, enabled the work to be given with satisfying completeness. It is certain that in no building can it make a deeper impression than in this great and solemn Gothic church. The Hull Harmonic Society, under Mr. Walter Porter's direction, gave its first performance of the whole of Elgar's 'Spirit of England' on March 22. The solo part was given to a tenor, Mr. Anderson Nicol, but though he sang quite artistically, one felt that the quality of the soprano voice is on the whole better suited to the music. Gounod's 'Messe Solennelle' was also performed. A concert by Mr. Shepley's brilliant Glee and Madrigal Choir at Halifax on March 21 must be recorded, also a miscellaneous concert at Dewsbury on the same date, when an unusually strong party of musicians appeared—Miss Carrie Tubbs, Miss Ethel Fenton, Messrs. Ben Davies, and Robert Radford, with Mr. William Murdoch as pianist.

The Harrogate season, which is now supplying practically all the serious music to be heard in Yorkshire, began on March 28, and the series of weekly Symphony Concerts on Wednesday afternoons, on April 3, when Tchaikovsky's fourth Symphony and B flat Pianoforte Concerto (with Mr. Anderson Tyrer as soloist in a part which suits him admirably) were played under Mr. Julian Clifford. At the next concert, on April 10, Mr. W. J. Read gave a rather cold but musically interpretation of Coleridge-Taylor's attractive Violin Concerto, and Tchaikovsky's unconvincing 'Triumphal' Overture was played.

THE HALIFAX CHORAL SOCIETY,

1818-1918.

This famous organization has issued a pamphlet giving a history of the Society during the hundred years of its establishment. The first concert of the Society was given on February 9, 1818, and the work performed was the 'Creation.' We wish we had space to notice the record fully. It is certainly one in which the townsfolk can take just pride. The officials of the Society to-day are: president, Mr. Clement Holdsworth; secretary, Mr. F. H. Bentley; and the conductor, Mr. C. H. Moody. Mr. H. A. Fricker (now in Toronto) was conductor from 1911 until 1917.

DOWLAIS.—An excellent performance of Stainer's 'Crucifixion' was given on Good Friday by the Gwernllyn Chapel choir under the direction of Mr. Meth Lloyd. Mr. Dan Price and Mr. Tom Phillips were soloists, and the organist was Miss Annie Williams.

DUMFRIES.—The select orchestra under Mr. W. J. Stark has done good work during the season. At the Subscription Concert given on March 28 the orchestral selections included 'Valse Triste' (Sibelius), Aria from Suite in D (Bach), 'Praeludium' (Järnefelt), Mozart's 'Prague' Symphony (No. 38, in D), Serenade for strings, the 'Dorabella' Intermezzo from the 'Enigma' Variations (Elgar), and the 'Magic Flute' Overture. Mr. Gervase Elwes was the soloist. He sang in his usual admirable style 'From my eyes the salt tears showering' (Bach), the 'Sanctus Fortis' and 'Take me away,' from the 'Dream of Gerontius,' and a selection of songs. It is no small accomplishment that in these times this Society should be able to maintain its high standard in a small town. The Carnegie Trust should look after schemes of this kind. It is not of much service to print music if performance is not materially encouraged.

HARROGATE.—The Symphony Concerts (under Mr. Julian Clifford) were resumed for the season on April 3. A list of eminent solo performers and of orchestral works is given in the prospectus. Visitors to this resort are exceptionally fortunate in having such opportunities of hearing the best music. These symphony concerts are in addition to other concerts given by the Corporation Orchestra under Mr. Clifford.

NORWICH.—The fourth of the present series of Orchestral Concerts given by the Philharmonic Society took place in St. Andrew's Hall on March 21. The chief items were Beethoven's Symphony No. 5 and 'Egmont' Overture, a Bourrée by Bach, and Saint-Saëns's Pianoforte Concerto in G minor, with Miss Irene Scharrer as soloist. The Vocalist was Miss Gladys Moger, who sang a Handel air with orchestral accompaniment, especially arranged by Sir Henry Wood, and a group of modern English songs. There was a very large audience, which received the various items with enthusiasm. Miss Irene Scharrer, who played very finely, was admirably accompanied by the orchestra. Dr. Frank Bates conducted.

STOCKPORT.—The Vocal Union, under Dr. Keighley, gave a concert with full orchestra on March 25. The orchestral items included the 'Unfinished' Symphony, 'Figaro' and 'Masaniello' Overtures, and Sibelius's 'Valse Triste.' Miss Edna Thornton was the vocalist, and Mr. Walter Hatton played cello solos. The choir contributed part-songs, amongst which were Elgar's 'O wild West wind.'

Miscellaneous.

The laudable enterprise of Miss Lilian Baylis in giving Shakespearean plays and popular operas at the Royal Victoria Hall, Waterloo Road, continues to prosper and afford exceptionally good entertainment to the not very aristocratic neighbourhood. The highest price for seats is 2s. 6d. and the lowest is 3d. The operas given recently have included 'Faust,' 'Cavalleria,' 'Pagliacci,' 'Figaro,' and 'Il Trovatore.' 'Carmen' is announced for May 2 and 4.

Answers to Correspondents.

'MARY RHYL' AND 'ENID DERWEN.'—Regarding the last bar but one of Jephson's 'Idyl' in G minor, in the Intermediate Grade Book, Associated Board, we suggest that the notes in the bass clef should be played by L.H., the second group of quavers in treble clef by R.H., the large note B by L.H., and the remaining two notes by R.H.; slightly emphasise the two large notes, G and B.

I.H.W.—Mr. William Heinemann (21, Bedford Street, London, W.C.2) publishes a 'Guide to the Chassevant Method of Musical Education' (price 3s. 6d. net), written by Miss Marian P. Gibb, of Edinburgh.

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TWO EXTRA SUPPLEMENTS are given with this number :—

- I. *Portrait of Claude Achille Debussy, from a photograph by Otto, of Paris.*
- II. *'Aubade.' Two-part Song for Female Voices. By John Ireland.*

DURING THE LAST MONTH.

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That the soul of the rose was you.

A song filled the air with its vibrant swell,
Heart-felt and soulful, tender and true;
It thrilled me with bliss, for I knew so well
That the soul of the song was you,
The soul of the song was you.

A thought came into my waiting mind,
Deep in conception, broad in view;
It set me apart from earth's common kind,
The soul of that thought was you,
The soul of that thought was you.

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I've a cottage in God's garden,
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And all life's din and cry.
Away from care and sorrow,
From all life's tears and woe,
A cottage in God's garden
Where I am free to go.

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